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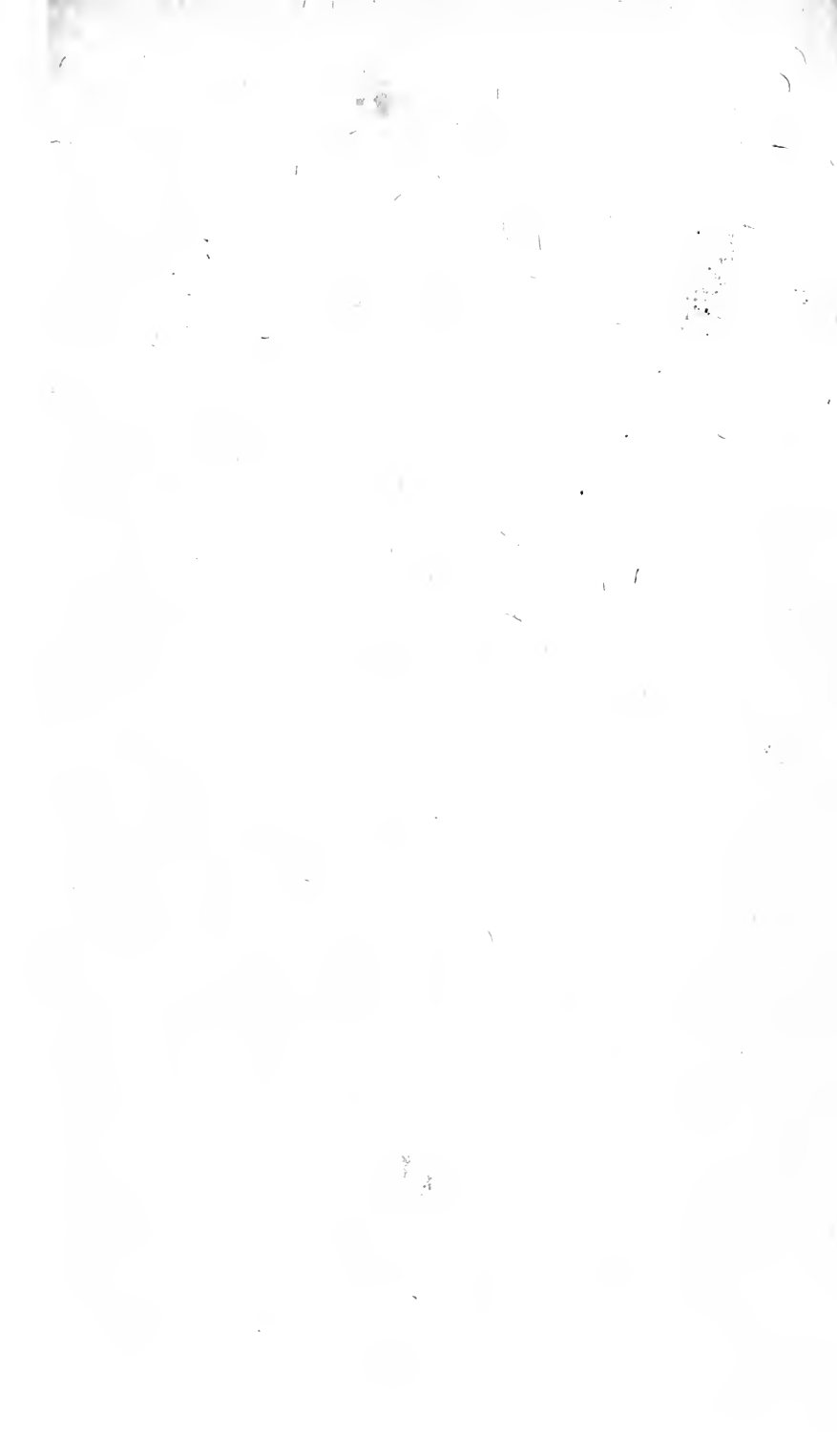
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A
L E T T E R
T O
DAVID GARRICK, Esq.
CONCERNING
A G L O S S A R Y
T O

The PLAYS of SHAKESPEARE,
On a more extensive Plan than has hitherto
appeared.

To which is annexed,

A S P E C I M E N.

L O N D O N,

Printed for the AUTHOR:

And sold by T. DAVIES, in Convent-Garden; and T. BECKET
and P. A. DE HONDT, in the Strand.

M D C C L X V I I I.



S I R,

THE many favours received during the course of a long, uninterrupted, and happy acquaintance, induce me to take this opportunity of communicating to you, and by your means to the readers and admirers of our immortal *Shakespeare*, a scheme tending to make him, if possible, more generally read, at least better understood. And indeed, to whom could I address such an attempt with so much propriety, as to yourself; who are so familiarly acquainted with his writings, and whose inimitable performance of his principal characters, is, as has been with the greatest justice observed, the best comment on his works?

“Whoever hath but dipped into *Shakespeare* (says a late author*) must have observed a certain obscurity, which may be considered as one of the characteristic peculiarities of his style, arising in a great measure from the grandeur, the

* *Revisal of Shakespeare's Text.*

A 2

“ strength,

“ strength, and the exactness of his con-
 “ ceptions, which he could not equal by
 “ the force of his expression, though his
 “ powers even of this kind were perhaps
 “ never excelled by any other writer.”

His very frequent use, therefore, of words obscure, now disused and obsolete, of technical terms not universally known, and of words, though common, yet made use of by him in a sense uncommon, and sometimes peculiar to himself, seems to give an opening for a *Glossary*, on a different and more extensive plan, than any that has hitherto appeared.

The first of the kind that we know of, is in Dr. *Sewell's* edition of *Shakespear's* Poems in Quarto, and which makes the seventh Volume of Mr. *Pope's* edition, printed in the year 1725, and the tenth of that in Duodecimo in 1728. This is said to be compiled by Mr. *Gildon*, and is added to *An Essay on the Art, Rise, and Progress of the Stage in Greece, Rome, and England*. So far as it goes, it is well done; and the few words properly explained: but, as in the whole it contains scarce two hundred, it is very incomplete, and inadequate to the purpose it is intended to serve.

The

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The next, and for which this seems to have laid the foundation, was compil'd by Sir *Thomas Hanmer*, and added to his edition printed at *Oxford* in six volumes in quarto, in the year 1744; and afterwards in *London*, in the same number of volumes in octavo, in 1745; and in nine volumes in small duodecimo in 1747. It is also annex'd to an edition, printed at *Edinburgh* 1753, and with some few additions. This, as far as his plan extended, is an elaborate and well-executed performance: but as it is form'd for his own edition, in which he has taken great liberties in varying from the old ones; and as he has inserted many words as his own conjectures into the text, and altered many others; it seems too confin'd, and by no means calculated for general use. Indeed, where a word is us'd but *once*, or in a sense which is singular, the volume and page are referred to, where such word is to be met with: but then this regards only his own edition. Besides, why of words us'd only *once*? If useful to refer to the place where they occur *once*, surely it is as much so where they occur *oftner*. In his Glossary, the *place* only where the word occurs is referred to: in *mine*, the
passage

passage will be quoted at length, with so much of the context as serves to make it a complete sentence; but no farther. For example, in explaining the word to *affy*, which occurs in Titus Andronicus, Act. i. Sc. 1. the whole passage runs thus :

Marcus Andronicus, so I do *affy*
 In thy uprightness and integrity,
 And so I love and honour thee and thine,
 Thy nobler brother *Titus* and his sons,
 And her, to whom our thoughts are humbled all,
 Gracious *Lavinia*, *Rome's* rich ornament;
 That I will here dismiss my loving friends,
 And to my fortune's and the people's favour
 Commit my cause in balance to be weigh'd.

But the first two, and the seventh line, making a complete sentence, no more is necessary — as thus

Marcus Andronicus, so I do *affy*
 In thy uprightness, and integrity,
 * *
 That I will here dismiss my loving friends.
 * * *

Again — *Romeo and Juliet*, Act. i. Sc. 1.
 Three civil broils, bred of an airy word,
 By thee old *Capulet* and *Montague*,
 Have thrice disturb'd the quiet of our streets;
 And made *Verona's* ancient *Citizens*
 Cast by their grave, *becseeming* ornaments.

Now as *becseeming* is the word to be explain'd, and which occurs in the last line,
 instead

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instead of *five* lines, *three* seem to be sufficient. Thus

Three civil broils, bred of an airy word,
Have * * *
* * * made *Verona's* ancient *Citizens*
Cast by their grave *beseeming* ornaments.

The nature of a Glossary form'd on this plan will make it necessary to have the same passage often repeated. Thus in *Timon*, Act. iv. Sc. 3.

She whom the *Spittle-House*, and ulcerous sores
Would cast the *gorge* at, this embalms and spices
To th' *April-day* again.

Now as, in this passage, there are three words to be explain'd, viz. *Spittle-house*, *Gorge*, and *April-day*, it must be repeated three times, under those three respective articles.

In several of his plays, particularly, *The Taming of the Shrew*, *Titus Andronicus*, and some others, you remember, *Sir*, Latin words are introduced, and often whole sentences: These for the sake of the mere English reader, will be taken notice of, the words explain'd and the sentences translated. The same also in regard to French, Italian, or Spanish words, where they occur. But this is not all. He sometimes uses foreign words

words *absolutely* as English ones, and in the sense they bear in their respective languages. Thus for example :

That roan shall be my throne

Well, I will back him strait. O *Esperance*!

1 Henry IV. Act ii. Sc. 6. *Hotspur*.

Now *Esperance*, Percy! and set on—

————— Act v. Sc. 5. ———

Esperance is a French word, and signifies *hope*. But perhaps it may be said, that *Esperance* was Percy's word, when he went to battle, as *St. George* was that of the King. As *Hall* informs us in his Chronicle—"Then sodainly (says he) the trumps blew, the kinges parte cried *Saint George* upon them; the adversaries cried *Esperaunce* Percie, and furiously the armies join'd"—*Henry III.* fol. 22. Take then the following instances, where I think it cannot but be allowed to be used as an English word:

—— To be the worst

The lowest most dejected thing of fortune,
Stand still in *Esperance*.

King Lear, Act iv. Sc. 1. *Edgar*.

Sith yet there is a credence in my heart,
An *Esperance* so obstinately strong,

That doth invert th' attest of eyes and ears —

Troilus and Cressida, Act v. Sc. 5. *Troilus*.

How

How far such instances are or are not a proof of our author's understanding those languages, it is not necessary here to enquire—Mr. Farmer, in the very ingenious essay on the learning of Shakespear, which he has lately oblig'd us with, has with many seem'd to put it out of all doubt, that all his allusions to ancient authors, he took from translations: and Dr. Johnson says, "his

" Redime te captum quam queas minimo,

" which is in the *Eunuchus* of Terence, " Act i. Sc. 1. must not be brought as an " argument of his learning, as he had it " from *Lilly*"—He might have had it from thence, or he might not—But wherever he had it, it is plain he understood it; he could never else so happily have applied it. One passage indeed makes it probable enough, he had it from the Grammar—In *Titus Andronicus*, Act ii. Sc. 2. he introduces the beginning of the 22d Ode of book I. of Horace :

What's here, a scrawl, and written round about !

Let's see —

Integer vitæ, scelerisque purus,

Non eget Mauri jaculis nec arcu —

B

To

To which follows,

O! 'tis a verse in *Horace*, I know it well :
I read it in the *Grammar* long ago —

Yet here too, his application of it shews he understood it. In the preceding scene, there is another Latin sentence introduc'd : — *Tamora's* sons are discovered to be the persons, who had abus'd *Lavinia*; on which *Titus* makes use of the following exclamation,

—— Magne dominator Póli,
Tam lentus audis scelera, tam lentus vides !

This is taken from *Seneca's Tragedies*, Act ii. ver. 671. of his *Hippolytus* — but the words are altered — it there stands thus :

—— Magne regnator Deúm,
Tam lentus audis scelera ! tam lentus vides !

Possibly he might not have the author by him, or might quote it from memory — at least it does not appear, that he had this too from the grammar —

Many have thought this play not to be our author's — Their chief argument seems to be its inferiority in point of merit. That it is much inferior, is readily granted — yet
notwith-

notwithstanding, it is not without many and very great beauties. You recollect, Sir, the 4th Scene of the 1st Act, and I doubt not plainly discover the hand of our author in it, particularly in the first speech of *Tamora*—It is indeed so much in his manner that every reader, I think, must be of the same opinion; and it is so beautiful in itself, and the images so picturesque and striking, that you will, I am sure, excuse my inserting it at length.

My lovely *Aaron*, wherefore look'st thou sad,
 When every thing doth make a gleeful boast?
 The birds chaunt melody on every bush,
 The snake lies rolled in the chearful sun,
 The green leaves quiver with the cooling wind,
 And make a chequer'd shadow on the ground:
 Under their sweet shade, *Aaron*, let us sit,
 And whilst the babbling *Echo* mocks the Hounds,
 Replying shrilly to the well-tun'd horns,
 As if a double Hunt were heard at once,
 Let us sit down, and mark their yelling noise:
 And after conflict, such as was supposed,
 The wandering Prince and Dido once enjoy'd,
 When in a happy storm they were surpriz'd,
 And curtain'd with a counsel-keeping cave;
 We may, each wreathed in the other's arms,
 (Our pastimes done) possess a golden slumber;
 Whilst hounds and horns, and sweet melodious birds
 Be unto us, as is a Nurse's song
 Of lullaby, to bring her babe asleep.

To argue then, that, because it has not the merit of a first-rate play, Shakespear did not write the whole, or indeed any part, cannot, I think, be allowed fair practice. Do we see in the *Wild Gallant* or the *Mock Astrologer*, the author of *Amphitryon*, *Marriage-a-la-mode*, and the *Spanish Friar*? Does the *Indian Emperor* or *Tyrannick Love*, shew the author of *Don Sebastian*, and *All for Love*? and yet was it ever made a doubt, that *Dryden* wrote them all?—*The Orphan* and *Venice preserv'd* of *Otway* have undoubted merit, and are deservedly rang'd in the first class of tragedies, after those of our author—and yet was not the same *Otway* the author of *Alcibiades* and *Don Carlos*? The same too may be said of *Ben Jonson*, and many other authors—

I will not contend, that his use of words nearer the Latin, as *cognition* for *knowledge*, *mutation* for *change*, and others of the like sort, add much to the opinion of his being at least not unacquainted with Latin. Writers prior to or cotemporary with him, might, and I believe did, make use of the same words; and it is probable, it might be from those sources he drew them.

Not

Nor will I lay much stress on his seeming imitation of passages, that occur in ancient authors; of some of which I am pretty confident there are no translations, at least into English, so old as his time. It is certain men of genius have hit upon the same sentiments, and very near the same manner of expressing them — Was I to do so, the following instance from *Plautus*, among others, seems to bid very fair for the mark :

Phil. Jam pridem ecastor frigidâ non lavi magis lubenter,

Nec unquam me melius, mea Scapha, rear esse defæcatum.

Sca. Eventus rebus omnibus, velut horreo messis
Fuit —

Phil. — Quid ea messis ad meam lavationem ?

Sca. Nihilo plus quam lavatio tua ad messim —

Phil. By *Castor's* Temple now I swear, my Scapha,
I've not this long time bath'd with greater pleasure,

Nor ris'n more pure from the cold wave than now.

Sca. Th' event of every thing with you succeeds,
Like the rich Harvest of the year —

Phil. ————— What's Harvest
To my cold Bath ? —————

Sca. — Just what your Bath's to Harvest. —

Observe now in what terms Shakespear has express'd the same sentiment. It is in 1 *Henry IV.* Act i. Sc. 2. between *Prince Henry* and *Falstaff*—

Fal. —is not mine Hostess of the Tavern a most sweet wench?

P. Hen. As the honey of *Hybla*, my old lad of the Castle; and is not a buff-jerkin a most sweet robe of durance?

Fal. How now, how now, mad wag? what in thy quips and thy quiddities? what, a plague! have I to do with a buff-jerkin?

P. Hen. Why, what, a pox! have I to do with my Hostess of the Tavern?

This instance was observed also by Mr. Theobald, in a note on this passage in his octavo edition of our author, but omitted in the subsequent ones in duodecimo.

Were I to attempt to secure to him that small share of Latin his cotemporary and rival in fame *Ben Jonson* allows him (and right sure I am he would not have allow'd him more than he had), it should rather be from his frequently making use of the Latin idiom. The Line you, I dare say, Sir, will easily recollect. It is in the Commendatory Verses prefix'd to his Plays.

And tho' thou hadst small Latin and less Greek.

For

For example,

Madam, as thereto sworn, by your command,
Which my love makes *religion* to obey,
I tell you this —————

Anthony and Cleopatra, Act v. Sc. 5. *Dolabella*.

I see you have some *religion* in you, that you fear.

Cymbeline, Act i. Sc. 6. *Jachimo*.

Thus, in Terence,

Tum, quod dem ei, recte est. nam nihil esse mihi *religio* est dicere.

Heautontimorumenos, Act ii. Sc. 1. *Clitipho*.

Nova nunc *religio* in te istæc incescit cedo.

Andria, Act iv. Sc. 3. *Myfis*.

And in Act v. Sc. 4. of the same play,
Chremes says,

At mihi unus *scrupulus* etiam restat, qui me male
habet.

To which *Pamphilus* replies,

—— Dignus es

Cum tua *religione*, odio — nodum in scirpo quæris —

Now in all these passages, *religio* means what is call'd in Greek *δεισιδαιμονια*, in English, *scruple of conscience*.

Now it does not appear that he found out this use of the word *religio* in Lilly's grammar or elsewhere: nor have I been
able

able to find that *religion* has been us'd in this sense either by prior or cotemporary writers—Is it not therefore at least probable, that he had it from Terence, in the original *?

That Shakespeare was not what the world calls a scholar I readily admit. But is there no medium? must he, with Mr. Upton and some others, be as much master of the Greek language as perhaps they themselves were? or must he, with the ingenious author of the Essay on his Learning before-mentioned, be supposed just “to † remember enough of his school-boy learning to put the *Hig, bag, bog* into the “mouth of Sir Hugh Evans?” — As on the one hand, I cannot by any means raise his learning to the first pitch, so, neither can I bring it down so low as that gentleman would have it. His Essay is a very ingenious one; and he has put it beyond doubt,

* Though I have not met with them, I doubt not but there may be translations of Terence into English, as far back as our Author's time, and probably before it. The earliest I have seen is without a name, and printed 1629. It is only of *Andria* and *Eunuchus*; and in the first instance *religio* is render'd by the word *devotion*, and in the other, *superstition*.

† 2d Edition, p. 93.

that

that our author might, and undoubtedly did, take many things, perhaps all, from translations—but this neither is or can be a proof, that he might not have taken them from originals—at least, if it is, it can be only proof *presumptive*; I can by no means allow it to be proof *positive*.—When style is not concern'd, but only mere matters of fact from history, or information concerning antiquities or customs of particular nations, there is scarce an author, let him be ever so great an adept in languages, but might, in order to save time and trouble, consult a translation—if he had it at hand.—Where a man professes himself a translator, to *translate* from translations is, if he understands the original, inexcusable: to copy matters of fact, is quite another affair: and I will venture to say, there are few, if any authors, let them understand Greek ever so well, who, if they wanted in the course of their writing to be inform'd of mere matters of fact in the lives of Julius Cæsar, Antony, and Coriolanus, would not lay aside their Greek Plutarch, and turn to their Latin one, if they read that language with more fluency; nay even give up that, and have re-

course to one in French, or in English: more especially if they wrote in as much haste as our author was obliged to do, and most evidently did.

Can we suppose that his natural genius, his fire of writing, would submit to this, when he had it in his power to evade it, by making use of auxiliaries nearer at hand, and to be come at with less trouble?

I will not however contend, that he read Greek with any *tolerable fluency*; I most sincerely believe he did not—I really think he understood at least as much of the language as a school-boy, never suppos'd to be an idle one, might be allow'd to have done; and as to *Latin*, if no better authority can be produc'd, than his having taken from *translations*, it is inadequate to the point intended to be gain'd; and, for what as yet appears, *he might*, or *he might not* have had a tolerable at least, if not a competent, knowledge of that language.

The gentleman, whom I have not the pleasure of being acquainted with, any farther than by name and by character, will, I trust, excuse the liberty I have taken, in endeavouring to steer a middle course, between
tween

tween the profess'd scholar, and one absolutely unacquainted with the learned languages; and you, Sir, and through your means the public, will impartially judge, what grounds there are for admitting such a medium.

Much too has been said in regard to our author's acquaintance with modern languages—I do not greatly contend the matter—I will allow that *Davy's Preface*, 2 *Henry IV.* Act v. Sc. 4. *Much good may do you!* though originally Italian, *profaccia*, was in use at that time—the same gentleman has shewn it, beyond contradiction—but a little farther in the same scene, *Shallow* says,

I'll drink to Master Bardolph, and to all the *Cavalero's* in and about London.

Cavalero is undoubtedly a Spanish word: It looks at least as if our author knew the import of it; else he might as well have us'd his own country word Cavalier, at that time, meaning a gay, airy, sprightly, irregular fellow, usually, as here, military; it would have serv'd his purpose as well. But his choice of the other word, not here only, but in the *Midsummer night's dream*,

and three times in the *Merry Wives of Windsor*, from what has hitherto appear'd, not known to be the word in use at that time, seems to shew he understood it; and made use of it out of choice, as putting it into the mouths of characters of humour.

Not so in the chorus to Henry V.—there he uses the English word *Cavalier*.

For who is he, whose chin is but enrich'd
With one appearing hair, that will not follow,
These cull'd and choice-drawn *Cavaliers* to France.

K. Henry V. Act iii. Sc. 1. *Chorus*.

In the same Essay, the ingenious Author (2d Edition, page 22.) speaking of Mr. Upton, says, What else could induce this man, by no means a bad scholar, to doubt whether *Truepenny* might not be derived from *Τρυπάρων*?—That Gentleman, had he so pleased, might have said much more; he was not only no bad scholar, but one superior to most, equal to any; in his knowledge of the Greek language in particular, of which his edition of Epictetus as preserved by Arrian, will ever be a living witness—He was my fellow collegian, my acquaintance, and my friend: and you will excuse my paying this tribute of truth to his memory;

His

His saltem accumulem donis, et fungar inani
Munere —————

Virgil. *Æneid.* B. vi. l. 886.

Sir Thomas Hanmer's Glossary (for the other is so incomplete it is scarce worth mentioning) explains only obsolete words, words now out of use, and such as are not easily understood by common readers—I propose to go farther; and explain not only these, but technical terms, local words, and common words us'd in an uncommon sense. First—*Technical* terms---or terms of art---and here I shall not think of explaining all the *common* ones, but those in general, which seem to be not universally known. Of these I shall trouble you with an instance or two.

Frieze or *Frize* is a term in architecture, and part of the garnishing of the upper part of a pillar, the round part of the entablature which separates the architecture from the cornice.

——No jutting *frieze*

Buttrice nor coign of vantage, but this bird
Hath made his pendant bed and procreat cradle.

Macbeth, Act i. Sc. 8. *Bankus*.

Petar or *Petard*---a kind of little cannon fill'd with gun-powder, us'd in besieging

ing towns, in order to break down the gates, and in countermining.

— 'Tis the sport, to have the Engineer
Hoist with his own *petar*.

Hamlet, Act iii. Sc. 10. *Hamlet*.

To *ear*---is to plow, or till---from the Latin *aro*---and we meet with it in this sense in the following instances.

He that *ears* my land, spares my team, and gives me leave to in the crop.

All's well that ends well, Act i. Sc. 6. *Clown*.

That power I have, discharge, and let them go

To *ear* the land, that hath some hope to grow.

King Richard II. Act iii. Sc. 4. *K. Rich.*

— Oh! then we bring forth weeds,

When our quick winds lye still; and our ill, told us,

Is all our *earing* —

Antony and Cleopatra, Act i. Sc. 3. *Antony*.

Menecrates and Menas, famous pirates,

Make the sea serve them, which they *ear* and wound

With keels of every kind —

—— Sc. 5. *Messenger*.

Fairfax often uses the word in this sense, in his *Godfrey of Boulogne*---But 'tis probable our author had it from scripture.

For these two years hath the famine been in the land; and yet there are five years, in the which there shall neither be *earing* nor harvest.

Genesis, xlv. 6.

In

In the first instance from *All's well that ends well*---you will observe, Sir, the word to *In* or *Inn*. That is also a technical term, and means, to house, to put under cover, to lodge corn or hay in barns at harvest-time. In this sense it was us'd in our author's time, and has continued even to this day. Take the following instance.

Howsoever the laws made in that Parliament did bear good fruit, yet the subsidy bare a fruit that proved harsh and bitter: All was *inn'd* at last, into the King's Barns. Bacon, History of Henry VII.

In the following passage:

—— Thou hast talk'd

Of *Basilisks*, of Cannons, culverin ——

i Henry IV. Act ii. Sc. 6. *Lady Percy*.

Basilisk or *Basilisco* is a piece of ordnance or cannon made longer than ordinary, in order to command at a farther distance---and we find it mentioned by *Bacon* in his *New Atalantis*.

'There (says he) we imitate and practise to make swifter motions than any you have: and to make them stronger and more violent than yours are; exceeding your greatest Cannon and *Basilisks*.

As to *local* words, they also will be taken the like notice of, and explain'd, those of his own county, *Warwickshire*, in particular.

lar. Of these a remarkable one, is the word *Quat*, still in use in general in most of the middle counties of England, in that particularly, and means a kind of rising in the skin, like a pimple, with a blue head, and which sometimes discharges a little matter. It occurs in the following passage in *Othello*, where *Iago*, speaking of *Roderigo*, says,

I've rubb'd this young *Quat* almost to the sense,
And he grows angry —

Othello, Act v. Sc. 1.

Again — *Brief* for prevailing, abounding, in the same sense with *rife* (of which it is perhaps a corruption) is at this day common in the South and West parts of England — and in this sense our author seems to use it in the following instances.

A thousand bus'nesses are *brief* at hand,
And heaven itself does frown upon the land.

King John, Act iv. Sc. 7. *Faulconbridge*.

In the North, when they would speak of any thing fine, neat or delicate, they say, it is a *Kony* or *Cony* thing. This word too our author uses: as he does also the word *Incony*, which might in his time be as common as *Kony* is now, and mean the same:
and

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and I have scarce a doubt that he intended to use it in that sense in the following passages.

My sweet ounce of man's flesh, my *incony* Jew !

Love's labour lost, Act iii. Sc. 2. *Coffard*.

O' my troth, most sweet jests, most *incony* vulgar wit,
When it comes so smoothly off; so obscurely as it
were fit.

—————Act iv. Sc. 1.—————

Bearns is now the constant word in Scotland for children : Thus in a Poem called *Vertue and Vyce*, addressed to James V, King of Scots, by the famous and renowned Clerk, Mr. John Bellentyne, Archdean of Murray. Stanza 32.

But brave Camil the valiant Chevalier

(When he the Gauls had dantint bi his ¹ Weir)

Of Heritage wald haif nae Recompence ;

For gif his *Bairns*, his kin and Freinds maist deir

Were verteous, they could not fail ilk ² Zeir

To half enough, bi Roman Providence.

Gif they were given to Vyce and Insolence,

It was not needfull he sould conquieis ³ Geir

To be the cause of their Incontinence.

¹ War. ² Year. ³ Wealth.

You will find it in a Collection of Scots Poems wrote by the Ingenious before 1600, published by Allan Ramsay, and called *The Ever-green*.

D

It

It is also still in use in the North of England—We meet with it often in our Author.

—They say, *bearns* are blessings.

All's well that ends well, Act i. Sc. 6. *Clown*.

What have we here! Mercy on's, a *bearn*! a very brave *bearn*! a Boy or a Child I wonder!

Winter's Tale, Act iii. Sc. 7. *Shepherd*.

Proper names too of Mountains, Rivers, Heathen Gods and Goddeffes, will be pointed out, and as they occur explain'd—You may recollect, in *The Tempest*, *Caliban* speaking of *Prospero* says,

—his art is of such power,

It would controul my Dam's God *Setebos*,

And make a vassal of him. ———

——— Act i. Sc. 4.

And again he makes use of this exclamation,

O *Setebos*, there be brave spirits indeed!

——— Act v. Sc. 6.

Now none of the Commentators have told us who or what this *Setebos* was. I can perhaps introduce him to your acquaintance. In a description of the coasts of *Nigritia* or *North Guinea*, by John Barbot, printed in the fifth Volume of Churchill's *Voyages*, page 59, we are inform'd, that the *Patagons*, a people of gigantic

gantic stature, about the Streights of Magellan, are reported to dread a great horned Devil, by them call'd *Setebos*; pretending that when any of their people die, they see that tall Devil, attended by ten or twelve smaller, dancing merrily about the dead corpse.

Words obsolete and uncommon make up a very great part of Sir Thomas Hanmer's Glossary; I shall therefore make use of it, as far as it is adapted to my scheme, except in some few places where it relates to his alteration of the text, and those in which I think he is mistaken. Take the following instances.

— Since French men are so *braid*,
Marry that will, I'll live and die a Maid.
All's well that ends well, Act iv. Sc. 3. *Diana*.

“ *Braid* or *Brede*; says that gentleman,
“ is bred of a breede, of a certain turn of
“ temper, and conditions from the breed — ”

Dr. *Johnson* in his dictionary observes, that
“ *Braid* is an old word which signifies *de-*
“ *ceitful*. To *Brède* in Chaucer, is to *de-*
“ *ceive*.”

It is so — and we meet with the following use of the word in that author.

Whan that Creseide unto her bed wente
 Within her fatheris faire brighte tente,
 Retourning in her soule aie up and down
 The wordis of this sodaine Diomedé,
 His grete estate, and peril of the town ;
 And that she was alone, and haddè nedé
 Of friendis helpe, and thus began to *brede*
 The causis why, the sothè for to tell
 That she took fully purpose for to dwell.

Troilus and Creseide, lib. v. 1027.

I am aware that in *Urry's* edition, the word is *drede*: But it is undoubtedly an error of the press. In two editions I have, the one in black letter printed 1598, and the other 1687, it is *brede*. And *Junius* in his *Etymologicon* quotes this very passage under the word *Brede*, which he explains, by to *contrive*, or *devise* crafty means to *abuse* or *cozen* others—he indeed in a note mentions *Urry's* reading as being *perhaps* right: but *Brede* agreeing in that sense with the context, seems to be the right reading, and the other an error of the press.

Master, there are three Carters that have made themselves all men of hair, they call themselves *Saltiers*, and have a Dance, which the Wenches say is a gallimaufry of gambols.

Winter's Tale, Act iv. Sc. 7. *Servant*.

Saltier

Saltier, he there tells us (referring to this passage), is a term in heraldry, one of the ordinaries in the form of St. Andrew's cross—and Dr. Johnson, in his dictionary, adds from *Peacham on blazoning*, that it is an honourable bearing. This is right; but not at all applicable to the word here us'd—which means no more than *Dancer*, from the French *Salteur*; or, rather it is the French word corrupted, not improper in the character of a servant.

I have a gammon of bacon, and two *razes* of ginger to be deliver'd as far as Charing Cross.

1 Henry IV. Act ii. Sc. 1. 2 *Carrier*.

Here that gentleman in his Glossary observes that *Raze* is the Indian word for *Bale*, and must be distinguished from *Race*, which signifies a single root of ginger. This he had from Mr. Theobald, who in his note on this passage, says, that, "'tis "obvious, two roots of this spice would "hardly have been sent from Rochester to "London by the carrier." It might be ask'd whether he thought two *Bales* of it were probable to be brought on a pack-horse, unless the bundles so pack'd up for carriage were very small indeed. The usual

usual meaning of a *Bale* of goods, is a large parcel; and, that *Raze* is the Indian word for *Bale*, I have not met with any other authority. Sir Hans Sloane, in the Introduction to his history of Jamaica, page 68, speaking of the manner of cultivating ginger there, says, "They put into each hole a
 "small piece of a root, and cover it with
 "earth: in twelve months it covers the
 "ground, so that a hough cannot be put
 "where the *Races* or roots are not." What we see here, as brought from that country, is not a root; but a small piece of root, broken off or separated from the whole—Whoever has seen the manner of its growth, will find this to be the case, and that two *Razes* or roots of ginger, *not divided into pieces*, might be no contemptible part of the load of a pack-horse.

Where words of this class, I mean, obsolete or uncommon, are omitted, I shall endeavour to make up the deficiency, and insert them accordingly. One in particular I shall mention; and that is *Pillcock*. It occurs in *King Lear*, Act iii. Sc. 6. and is an expression of *Edgar's* in his assum'd madness.

Pillcock sat upon *Pillcock* hill—loo! loo!

It

It is not improbable it was the burthen of some song, and seems to be either from the Italian, *Pellicione* or *Pillicione*, or the French *Pendilloche*, which word we find in *Rabelais*; and therefore that might probably have been the word us'd by our Author, which the Editors not knowing the meaning of, might thus give it more of an English termination—It being too the word in *Ozell's* translation, shews it not unknown in that sense—It is one of those few words in our Author, which though on my plan it must be taken notice of, yet I think should not be explained. The reader that is of a different opinion may consult that facetious Author Book I. Chap. 2.—or *Cinthio Giraldi*, Decad. IV. Novel. 4.

To Hob-Nob is a word of late brought into use, and familiar over a chearful glass at every table—In the same sense, though not taken notice of by any of our commentators, or glossographers, you will find it in our author, namely, to give and take, or to take one's choice.

——his incensement at this moment is so implacable, that satisfaction can be none but by the pangs of death
and

and sepulcher. *Hob, Nob* is his word: give't or take't.

Twelfth night, Act iii. Sc. 12. *Sir Toby.*

I pry'thee, Tom, beat Cutts's saddle, put a few flocks in the point: the poor jade is wrung in the withers *out of all cefs.*

1 Henry IV. Act ii. Sc. 1. 1 *Carrier.*

Cefs, Sir Thomas Hanmer alters to *case*; so consequently the word is not in his glossary: we meet with it in that prefix'd to Dr. Sewell's edition of Shakespeare's Poems before mention'd, and it is said to mean *tax*—That is indeed one sense of the word, but it cannot be the meaning here. We are told in Arthur Collins's Letters and memorials of state in the reigns of queen Elizabeth, king James I. &c. “ That a stop
“ was put to the hopeful beginnings of
“ the Irish, by the disturbances which soon
“ after broke out in Ireland, fomented
“ with arms and money from Rome and
“ Spain; and especially by the recalling
“ of Sir Henry Sidney, who by the levy-
“ ing a *Cefs* with a strict hand, and taking
“ away some freedoms and privileges of the
“ great Lords of the Pale, had stirred up a
“ powerful faction against him” — Now a *Cefs* was a proportion of victuals furnished by
the

the country to the soldiers, and to the lord Deputy's household, at a rate impos'd by himself, with advice of the privy council, and lower than the market price: so that *out of all cess* seems here to mean, out of all *proportion*, out of all *measure*.

Sometimes our author makes use of words which have no meaning at all, but are only introduc'd for particular purposes: Thus,

Tbroco morvousus, cargo, cargo, cargo.

All's well that ends well, Act iv. Sc. 1. *Lord.*

are only made use of to frighten, and impose upon Parolles, and therefore will have no place in the Glossary.

I shall now, Sir, lay before you some instances of common words, us'd in a sense uncommon, little us'd, or sometimes not at all, at this time.

To *fetch*, in its usual acceptation of to go and bring any thing, is well known. But you find it in our author, in a sense less common.

I'll *fetch* a turn about the garden, pitying

The pangs of barr'd affections——

Cymbeline, Act i. Sc. 2. *Queen.*

E

Congreve,

Congreve, in his *Way of the World*, Act iv. Sc. 4. uses the word in this sense *ludicrously*: by putting it into the mouth of Sir Wilful Witwou'd,

I make bold to see, to come and know if that how you were dispos'd to *fetch* a walk this evening: if so be that I might not be troublesome, I would have *fought* a walk with you.

But if Shakespeare was not sufficient authority for the use of this word in that sense *seriously*, that of *Milton* might be added —

When evening grey doth rise, I *fetch* my round
Over the mount, and all this hallow'd ground.

Arcades, Genius.

To write against, one would imagine an expression not attended with any difficulty. Yet, in the uncommon sense our author uses it in the following passages, it merits explanation.

Out on thy seeming! I will *write against* it.

Much ado about nothing, Act iv. Sc. 1. *Claudio*.

— I will *write against* them,

Detest them, curse them —

Cymbeline, Act ii. Sc. 7. *Posthumus*.

I will write against it — “What?” (says Dr. Warburton) “a libel? we should read

“*Rate*, i. e. rail, revile”—But Dr. Johnson has very properly observ’d, in his note on the place, that, “as to *subscribe* to any thing, is to *allow* it; so to *write against* is “to *disallow* or *deny* it.”

Napkin is commonly known to signify a cloth to wipe the fingers with at meals. But in our author’s time, that and *Handkerchief* were synonymous terms: and the word is still us’d to signify a *Handkerchief* in Scotland*, and in the North of England, especially about Sheffield in Yorkshire.

Thus in *Othello*, Desdemona’s *Handkerchief* is sometimes call’d by that name, and at other times *Napkin*,

I will in Cassio’s chamber lose this *Napkin*,
And let him find it—

—————Act iii. Sc. 7. *Jago*.

———Tell me but this,
Have you not sometimes seen a *handkerchief*
Spotted with strawberries in your Wife’s hand?

—————Sc. 8. ———

E 2

Now

* We meet with the word in that sense, in the Proceedings in Scotland in the Douglass cause. “Lady Jane never admitted any person to see her till she was fully dress’d: that she was constantly dress’d in a hoop, with a large *Napkin* on her breast.”

Now *Handkerchief* is a word most certainly needs no explaining, but *Napkin* in *this* sense does; and there are many other passages where it occurs, as will be seen in the Glossary.

The word *Citizen*, no one can be at a loss to know the meaning of; but then it is as a Noun *substantive*. The use of it as a Noun *adjective* is, I believe, peculiar to our author,

So sick I am not, yet I am not well;
But not so *citizen* a wanton, as
To seem to die ere sick —

Cymbeline, Act iv. Sc. 2. *Imogen*.

Here, Sir, you see it is us'd as such, and means having the qualities or dispositions of a *citizen*.

You well know, Sir, the word *Addition* often occurs. For instance —

—— for an earnest of a greater honour,
He bad me from him call thee Thane of Cawder,
In which *addition*, hail most noble Thane !
For it is thine —

Macbeth, Act i. Sc. 5. *Rosse*.

For what he did before Corioli, call him
With all the applause and clamour of the Host
Caius Marcius Coriolanus
bear th' *addition* nobly ever.

Coriolanus, Act i. Sc. 11. *Cominius*.

The

The common meaning of the word *Addition* is very well known. But here, and in many other places of our author, it is us'd as a *law* * term, and means, *a title given to a man over and above his first or christian name and surname, shewing his estate, degree, trade, occupation, age, place or dwelling, or alluding to some exploit or atcheivement*. And an authority for the use of the word in this sense, in our author's time, we meet with in Sir Thomas North's translation of Plutarch's lives, printed in the year 1579.

“ It appears (says he, speaking of Caius Marcius afterwards Coriolanus), that
 “ the first name the Romans have, as *Caius*,
 “ was as our christian name is now ; the second,
 “ as *Marcius*, was the name of the
 “ house and family they came of ; the third
 “ was some *Addition*, given either for some
 “ act or notable service, or for some mark
 “ on

* In every original writ of actions personal, appeals and indictments, in which the exigent shall be awarded, to the names of the defendants *Additions* shall be made, of their estate or degree or mystery, and of the towns or hamlets, or places and counties, of the which they were or be.

Burn's Justice of the Peace.

“on their face or body, or else for some
 “special virtue they had; even so did the
 “Grecians in old time give *Additions* to
 “Princes by reason of some notable act
 “worthy memory.” Life of Coriolanus,
 page 225.

Take another instance or two—To
Translate usually means, to metamorphose
 or change into another shape; this is a
 sense of the word every one is acquainted
 with; and so our author uses it:

I led them on in their distracted fear
 And left sweet Pyramus *translated* there.

Midsummer-night's dream, Act iii. Sc. 5. *Puck*.

But in other places it occurs in a less
 common sense, and means to *explain*. Thus
 for example:

There's matter in these sighs, these profound heaves
 You must *translate*; 'tis fit we understand them.

Hamlet, Act iv. Sc. 1. *King*.

Thus says Æneas, one that knows the youth
 Ev'n to his inches; and with private soul
 Did in great Ilion thus *translate* him to me.

Troilus and Cressida, Act iv. Sc. 8. *Ulysses*.

And, in The Merry Wives of Windsor,
 Act i. Sc. 7. Pistol, speaking of Ford's
 wife, says,

He

He hath studied her well, and *translated* her well, out of honesty into English—

Translated, i. e. explain'd, as one language is *explain'd* by being *translated* in another.

In *Hamlet*, Act i. Sc. i. *Marcellus*, you will recollect, speaking of the *Ghost*, says,

It *faded* at the crowing of the cock—

To *Fade* here means, to disappear, to vanish: and the use of the word, in this sense, our author probably had from *Spenser*:

Not all so satisfied, with greedy eye
He sought all round about, his thirsty blade
To bathe in blood of faithless enemy,
Who all that while lay hid in secret shade:
He stands amazed how he thence did *fade*.

Fairie Queene, B. I. C. 5. St. 15.

In *The Merry Wives of Windsor*, Act iv. Sc. 7. Mrs. Page, speaking of Herne the Hunter, says,

There he blasts the trees and *takes* the cattle.

And in *King Lear*, Act ii. Sc. ii. Lear thus execrates his unnatural daughter,

——strike her young bones,
You *taking* airs, with lameness——

To

To *Take*, here, and in many other places, means to *Infect*; and in this sense of the word his cotemporaries, Beaumont and Fletcher, might give him an authority.

— Come not near me,
For I am yet too *taking* for your company.
False one, Act iv. Sc. 3. *Septimius*.

In *Lowe's Labour's Lost*, *Costard* (speaking of himself), Act i. Sc. 2. says,

The *manner* of it is, I was taken in the *manner*.

Manner is a word well known by every one; the meaning of *the manner of it* no one can mistake—but in the latter part of the sentence, *manner* or *manour*, from the French *manier*, is a law term, and * denotes the thing that a thief taketh away or steal-eth. To be *taken in or with the manner* means, to be taken in the *fact*. And in this sense we again meet with it:

Your worship had like to have given us one, if you had not *taken yourself with the manner*.

Winter's Tale, Act iv. Sc. II. *Clown*.

— thou

* See *Cowell's Law Dictionary*.

— thou stol'st a cup of sack eighteen years ago, and wert *taken with the manner*, and ever since thou hast blush'd extempore.

1 Henry IV. Act ii. Sc. 10. *P. Henry.*

In the same sense too Dr. Donne uses it in his letters :

“ If I melt (says he) into melancholy
“ while I write, *I shall be taken in the man-*
“ *ner*, and I sit by one too tender to these
“ expressions.”

We all know that the word *securely* means, in its common acceptation, safely, free from danger. But how will that sense agree with the following passage in *Troilus and Cressida*?

'Tis done like Hector, but *securely* done,
A little proudly, and great deal misprising
The Knight oppos'd —————

————— Act iv. Sc. 8. *Agamemnon.*

Now *securely* here must mean, carelessly, negligently, without proper caution, in the sense of the Latin *securus famæ*, negligent of fame. This seems a sense peculiar to our author, for I have not been able to trace it elsewhere.

To *assure* likewise is a common word ; yet when it is us'd to signify, to assiance,

F

to

to betroth, it does not often occur; nor is in that sense, so well known :

This drudge or diviner laid claim to me,
Call'd me Dromio, swore I was *assur'd* to her.

Comedy of Errors, Act iii. Sc. 3. *Dromio*.

And in the following passage, it is us'd in its *usual* and *unusual* sense, in the same sentence :

K. Philip. — Young Princes, close your hands.

Austria. And your lips too; for I am well *assur'd*,
That I did so, when I was first *assur'd*.

King John, Act ii. Sc. 5.

You readily, I doubt not, recollect a scene in 1 Hen. IV. where *Prince Henry* is relating his familiarity with a leash of drawers at a tavern, and his having made himself acquainted with their customs and language. It is the seventh of the second Act.

They (says he) call drinking deep, dying scarlet; and when you *breathe in your watering*, they cry, hem! and bid you play it off.

To breathe in one's watering, is an uncommon phrase: on a supposition that *watering* here means drinking, the sense may be, when you stop to take breath in your drinking.

ing. But I rather think, it may possibly have an allusion, not very decent—which, if it is to be explain'd, let it be in the words of the old adage;

Mingere cum bumbis, res est saluberrima lumbis.

Where we meet with *aspersion* in its common acceptation, *calumny*, *detraction*, *censure*, it wants no explanation. But Shakespeare uses it in its primary, its original sense, *sprinkling*, from the Latin *aspersio*, as in the following passage,

If thou dost break her virgin-knot, before
All sanctimonious ceremonies may
With full and holy Rite be minister'd,
No sweet *aspersions* shall the heavens let fall
To make this contract grow —

Tempest, Act iv. Sc. I. *Prospero*.

Here then is room for explanation, and we shall accordingly find a place for it in the Glossary. It may not be amiss too to observe that the metaphorical acceptation of the word has prevail'd over the original one: it being more us'd, and much better understood, when it means *calumny* or *censure*, than when, as here, *sprinkling*.

The same too may be said of the word *Bombast*: its metaphorical sense, big words

without meaning, or swelling ones unsupported by solid sentiment, readily occurs. But its *original* sense is not so well known; and is, as Dr. Grey has observ'd, that of a kind of loose texture, not unlike what is now call'd wadding, us'd to give the dresses of that time bulk and protuberance, without much increase of weight—It is sometimes wrote *Bombast*, or *Bombase*, as well as *Bombast*; and you remember it in our bard, in the following instances:

Here comes lean Jack (speaking of Falstaff), here comes bare-bone. How now, my sweet creature of *Bombast*? How long is't ago, Jack, since thou saw'st thy own knee?

1 Henry IV. Act ii. Sc. 11. *P. Henry.*

We have received your letters full of love;

Your favours, the ambassadors of love:

And in our maiden council rated them

At courtship, pleasant jest and courtesy;

As *bombast*, and as *lining* to the time.

Love's labour's lost, Act v. Sc. 10. *Princess.*

Take an authority for this use of the word, from *Tom Coryat's Crudities*, printed 1611, two years before the first edition of 1 Henry IV.

“ All of them (speaking of the *Venetians*),
 “ use but one and the same forme of ha-
 “ bite, even the slender doublet made close
 “ to

“ to the body, without much quilting or
 “ *bombase*, and long hose plaine, without
 “ those new fangled curiosities and ridi-
 “ culous superfluities of panes, plaites, and
 “ other light toyes, used with us English-
 “ men.”

Buxom, when it means gay, lively, brisk, jolly, wanton, is readily known: not so much so, when it is us'd for yielding, obsequious, obedient to the commands of superiors: as thus:

Bardolph, a soldier firm and sound of heart,
 And *buxom* valour, hath by cruel fate,
 And giddy fortune's furious fickle wheel,
 That Goddeſs blind that ſtands upon the rolling reſt-
 leſs ſtone.

K. Henry V. Act iii. Sc. 7. *Pistol*.

And this use of the word our author had both from Chaucer and Spenser — Take an instance from the latter:

—— as it falleth, in the gentleſt hearts
 Imperious love hath ſet his higheſt throne,
 And tyrannizeth in the bitter ſmarts
 Of them, that to him *buxom* are and prone:
 So thought this maid ——

How long the use of this word continued, it may not be necessary to enquire; you find it however in Milton:

— Be

—— Be this, or aught
 Than this more secret, now design'd, I haste
 To know ; and this once known, shall soon return,
 And bring you to the place where thou and Death
 Shall dwell at ease, and up and down unseen
 Wing silently the *buxom* air, imbalm'd
 With odours ———

Paradise lost, B. ii. ver. 837.

Here too you may observe, that the derivative or secondary sense of the word has got the better of the primary one. For that *obedient* was the original sense, we may infer from the old office of matrimony us'd before the Reformation, where the woman promises to be “obedient and “*buxom* at bed, and at board” — and from Higden's Polychronicon, who tells us, that in “the year 1214, the Pope's legate, Pandolphus, came into Englonde, and spake “to Kynge John, and charged highly that “he should be *buxom* and obedient to the “chyrch of Rome.”

The same too may be said of *To adulterate*. In its common acceptation, to corrupt, it is obvious enough : But when it signifies, in its original sense, *to commit adultery*, it should find a place in a Glossary so extensive as this is intended to be. In the following instance it does so :

--- Foggone,

——— Fortune, oh!

She is corrupted, chang'd, and won from thee,
Adulterates hourly with thy Uncle John,
 And with her golden hand hath pluckt on France
 To tread down fair respect of sovereignty,
 And make her majesty the bawd to theirs.
 King John, Act iii. Sc. 1. *Constance*.

The word *modern*, as oppos'd to *ancient*,
 needs no explanation. But when it is
 us'd for *foolish, trifling, vulgar, common*, or
 spoken of any thing *slight and inconsidera-*
ble, it should there be taken notice of.
 And in these senses it is us'd in the follow-
 ing instances:

——— when violent sorrow seems

A *modern ecstasie* ———
 Macbeth, Act iv. Sc. 6. *Rosse*.

——— then the Justice

Full of wise saws and *modern* instances —
 As you like it, Act ii. Sc. 9. *Jaques*.

——— with a passion I would shake the world

And rouse from sleep that fell Anatomy,
 Which cannot hear a feeble lady's voice,
 And scorns a *modern* invocation ———

King John, Act iii. Sc. 6. *Constance*.

Sanctity, in its usual acceptation, we all
 know the meaning of: we need not be told
 it means holiness: but when it is us'd for
 a holy being, a saint, it deserves to be ta-
 ken notice of. It is so in the passage fol-
 lowing.

lowing. Prince John of Lancaster, speaking to the Archbishop of York, who was at the head of the rebellion against the king his father, expresses himself thus :

—— Who hath not heard it spoken,
How deep you were within the book of heaven ?
To us the speaker in his parliament,
To us, th' imagin'd voice of heaven itself,
The very opener, and intelligencer,
Between the grace, the *Sanctities* of heaven,
And our dull workings ——

2 Henry IV. Act iv. Sc. 4. *Lancaster.*

I have not yet been able to trace the word in this sense, in any of our author's predecessors, or, indeed his contemporaries, Milton alone excepted, if he may on this occasion be call'd one; for he was but nine years of age, when Shakespeare died. The place where it occurs is in his *Paradise lost*, B. iii. l. 55.

Now had the Almighty Father from above,
From the pure Empyrean where he sits
High thron'd above all height, bent down his eye,
His own works and their works at once to view :
About him all the *Sanctities* of heaven
Stood thick as stars, and from his sight receiv'd
Beatitude past utterance ——

Even at this time the word is personified. In Italian, the Pope is call'd *vostra*
I *sanctita,*

santità, in French *votre sainteté*, in English, *Your holiness*.

I ought to mention, that Milton's use of the word in this sense has been observ'd by Dr. Johnson.

To *suspire*, in its common acceptation, is to *sigh*, to *fetch the breath hard*, in the same sense as *suspirare* in Latin, from whence it is taken. But our author uses it in the sense we now use to *respire*, simply, to *breathe*:

For since the birth of Cain, the first male-child,
To him that did but yesterday *suspire*,
There was not such a gracious creature born.

King John, Act iii. Sc. 6. *Constance*.

— By his gates of breath
There lies a downy feather, and it stirs not;
Did he *suspire*, that light and weightless down
Perforce must move ———

2 Henry IV. Act iv. Sc. 10. *P. Henry*.

And, in the same manner, we meet with *suspiration*, simply for breathing:

'Tis not alone my inky cloak, good mother;

* * *

Nor windy *suspiration* of forc'd breath

* * *

That can denote me truly ———

Hamlet, Act i. Sc. 2. *Hamlet*.

Guard and *To Guard* want no explanation, yet when they are us'd for *lace, fringe, hem, or border, by way of ornament*, and *To ornament with fringe or lace*, it then becomes proper to take notice of them. And in these senses we find them in the following passages :

Oh ! 'tis the cunning livery of hell,
The damned'st body to invest and cover
In princely *guards*——

Measure for Measure, Act iii. Sc. 2. *Isabella*.
O, rhimes are *guards* on wanton Cupid's hose.

Love's labour's lost, Act iv. Sc. 4. *Biron*.
The body of your discourse is sometimes *guarded*
with fragments, and the *guards* are but slightly basted
on neither.

Much ado about nothing, Act i. Sc. 4. *Benedick*.
—— Give him a livery
More *guarded* than his fellows——

Merchant of Venice, Act ii. Sc. 2. *Bassanio*.
—— to be possess'd with double pomp,
To *guard* a title that was rich before,
To gild refined gold, to paint the lily,
Is wastful and ridiculous excess.

King John, Act iv. Sc. 2. *Salisbury*.

The word *suggestion* is a common one ;
and often occurs in its usual sense, of *hint*,
insinuation. But there are some passages,
where, with Dr. Warburton, which is agreed
to

to by Dr. Johnson, I think it means more, and is us'd for pernicious counsel or advice. Among others, take the following examples:

—— Learn this, Thomas,
And thou shalt prove a shelter to thy friends,
A hoop of gold to bind thy brothers in;
That the united vessel of their blood,
Mingled with venom of *suggestion*,
As force-per-force the age shall pour it in,
Shall never leak, though it do work as strong
As aconitum or rash gunpowder.

2 Henry IV. Act iv. Sc. 8. *K. Henry.*

—— when I should deny,
As this I would, although thou didst produce
My very character, I'd turn it all
To thy *suggestion*, plot, and damned practice.
King Lear, Act ii. Sc. 1. *Edmund.*
I tell thee, man, 'tis better with me now,
Than when thou met'st me last where now we meet:
Then was I going prisoner to the Tower,
By the *suggestion* of the Queen's allies;
But now I tell thee, (keep it to thyself)
This day those enemies are put to death,
And I in better state than e'er I was —

K. Richard III. Act iii. Sc. 3. *Hastings.*

—— He was a man
Of an unbounded stomach, ever ranking
Himself with Princes; one that by *suggestion*
Ty'd all the kingdom ———

K. Henry VIII. Act iv. Sc. 2. *Katharine.*

You shall have your desires with interest,
 And pardon absolute for yourself and these,
 Here inmiss'd by your *suggestion*.

1 Henry IV. Act iv. Sc. 5. *Blunt*.

Corinthian, when us'd for an inhabitant of *Corinth*, is obvious. But in the following passage it is quite another thing, and in cant language means an impudent, harden'd, brazen-fac'd fellow. *Corinthian* brags was famous among the antients; of which, among others, we find this instance in *Martial*, Book ix. Ep. 60.

Consuluit nares, an olerent æra *Corinthon*.

and from hence, it is probable, we have this sense of the word.

They take it already upon their conscience, that though I be but Prince of Wales, yet I am the King of courtesie: telling me flatly, I am no proud Jack, like Falstaff, but a *Corinthian*, a lad of mettle, a good boy.

1 Henry IV. Act i. Sc. 7. *P. Henry*.

There are many senses in which the word *profane* is commonly us'd, and as commonly known; such as, irreverent to sacred names or things, not sacred or secular, polluted or not pure, not purified by holy rites: but our author makes use of it in a sense not taken notice of in the dictionaries,

naries, that of *free of speech, using gross language*. Thus for example :

What *prophane* wretch art thou ?

Othello, Act i. Sc. 2. *Brabantio*.

How say you, Cassio, is he not a most *profane*

And liberal counsellor ———

——— Act ii. Sc. 5. *Desdemona*.

I have long dream'd of such a kind of man,

So surfeit-swell'd, so old and so *profane*.

2 Henry IV. Act 5. Sc. 8. *King*.

In the following speech, the sense of the word *occupy* is remarkable :

A Captain ! these villains will make the word *Captain*, as odious as the word *occupy* ; which was an excellent good word, before it was ill sort'd ; therefore Captains had need look to it ———

2 Henry IV. Act ii. Sc. 10. *Dol*.

Dol Tear-sheet is not the only one that has complain'd of this abuse of the word. The author of The Glossary to Gawin Douglas's Translation of The Æneis of Virgil printed 1553 — has observ'd the same. "*Occupy*, says he, signifies to employ, " to be busy or taken up with any thing, " to use. So in our version of the Bible :

If they bind me fast with new ropes that never were *occupy'd*, then shall I be weak and be as another man.

Judges, xvi. 11.

" It also signifies to trade or merchandize :

The

The merchants of Sheba and Raamah they were thy merchants: they *occupied* in thy fairs with chief of all spices, and with all precious stones and gold.

Ezeckiel, xxvii. 22.

— he called his ten servants, and delivered them ten pounds, and saith unto them, *occupy* till I come —

Luke, xix. 13.

“ Hence *occupation* for a trade :

It shall come to pass, when Pharaoh shall call you, and shall say, what is your *occupation*?

That ye shall say, thy servants *trade* hath been about cattle.

Genesis, xlvi. 33, 34.

“ But this signification of the word, continues he, is much worn out, and a very *bad one* come in its place.”

Ben Jonson also mentions the same. Speaking of style; “ In picture, says he, “ light is required no lesse than shadow; “ so in stile, height as well as humbleness. “ But beware they be not too humble, as “ *Pliny* pronounc’d of *Regulus’s* writing. “ You would thinke them written not on a “ child, but by a child. Many, out of their “ obscene apprehensions, refuse proper and “ fit words; as *occupie*, nature, and the like : “ so the curious industry in some of having all alike good, hath come nearer a

“ vice

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"vice than a virtue." *Discoveries*, Folio Edition, 1640, page 112.

Sir John Harrington, the ingenious translator of Ariosto's Orlando Furioso, hints at it likewise; and speaks of Chaucer's having also abus'd the word *occupyer* and us'd it in the sense he himself alludes to, viz. that of *Bawd*, *Procuress*. He wrote in the reign of Queen Elizabeth, and towards the end of it. It is in one of his epigrams, the eighth of his first book; I shall transcribe it, and then you will not be at a loss for the odious sense of the word, the *virtuous* Mrs. Dol Tear-sheet complains of:

Of *Lesbia*, a great Ladie.

Lesbia doth laugh to heare sellers and buyers
Call'd by this name, substantial *occupyers*:
Lesbia, the word was good, while good folk us'd it;
You mar'd it, that with Chaucer's jest abus'd it:
But good or bad, how e'er the word be made,
Lesbia is loth perhaps to leave the trade.

You will, I think, Sir, acquiesce in this: but if you desire further authority, the following epigram of Ben Jonson will abundantly confirm what has been here observ'd:

On Groyne.

Groyne, come of age, his 'state sold out of hand,
For's whore: Groyne still doth *occupy* his land.

By

By *to reason*, we usually understand, *to argue rationally, to deduce consequences justly from premises*. But in our author it often does not go so far, and means nothing more than simply, *to talk with*. Among other instances take the following :

Our griefs and not our manners *reason* now.

King John, Act iv. Sc. 5. *Salisbury*.

Reason with the fellow

Before you punish him, where he heard this.

Coriolanus, Act iv. Sc. 6. *Menenius*.

I *reason'd* with a Frenchman yesterday,

Who told me, in the narrow seas that part

The French and English, there miscarried

A vessel of our country richly fraught.

Merchant of Venice, Act ii. Sc. 9. *Salanio*.

Inhabitable is a known word. But in the following passage, it is us'd in a sense quite contrary to its usual acceptation, and means, *not habitable, uninhabitable, incapable of inhabitants*. In the same sense, the French use their word *inhabitable*, and * the Latin *inhabitabilis* has sometimes the same meaning:

* Atqui terræ maxumas regiones *inhabitabiles* atque incultas videmus, quod pars earum adpulsu solis exarferit, pars obriguerit, nive pruinâque, longinquo solis abcessu — Cicero de natura Deorum. l. i. c. 10.

I would

—— I would allow him odds,
 And meet him, were I ty'd to run a foot
 Even to the frozen ridges of the Alps,
 Or any other ground *inhabitable*,
 Where never Englishman durst set his foot.

King Richard II. Act i. Sc. 2. *Mowbray*.

And for this use of the word our Bard
 has the authority of his cotemporary *Ben
 Jonson*, who uses it in the same sense :

— Who, in such a cause, and 'gainst such fiends,
 Would not now with himself all arm and weapon ;
 To cut such poisons from the earth, and let
 Their blood out, to be drawn away in clouds,
 And pour'd on some *inhabitable* place
 Where the hot sun and slime breeds nought but
 moisture ?

Catiline, Act v. Sc. 1. *Petrcius*.

To *Complain*, as a verb *neuter*, is com-
 mon: not so, when it is us'd as a verb
active, and means to *lament*, to *bewail*. In
 that sense we meet with it in our Author :

Where then alas ! may I *complain* myself ?

King Richard II. Act i. Sc. 3. *Dutchess*.

And this perhaps *Dryden* thought autho-
 rity sufficient to use the word in the same
 sense ; which he does in his Fables :

Gaufride, who couldst so well in rhyme *complain*
 The death of Richard with an arrow slain,

H

Why

Why had I not thy Muse, or thou my heart,
To sing this heavy dirge with equal art?

You will perhaps, Sir, think it a little remarkable that *leisure* should be us'd for want of *leisure*. And yet, in our Author's time, it was so; and occurs in that sense in the following passages :

— The *leisure*, and the fearful time
Cuts off the ceremonious vows of love,
And ample interchange of sweet discourse,
Which so-long-hundred friends should dwell upon.

King Richard III. Act v. Sc. 4. *Darby*.

More than I have said, loving countrymen,
The *leisure* and enforcement of the time
Forbids to dwell on.

————— Sc. 6. *Richmond*.

And yet, harsh and uncommon as it may seem, we have still, as Dr. Johnson * observes, a phrase equivalent to this, and make use of the word in the same sense, when we say,

I would do such a thing if LEISURE would permit.

To Retire, when a verb *neuter*, is also a common word; not so, when it is a verb *active*, and means *to fetch* or *draw back*, in the same sense as the French use their word *retirer* :

* Notes on this Play.

Then

'Then wherefore dost thou hope he is not shipt?
That he, our hope, might have *retir'd* his power.
King Richard II. Act ii. Sc. 6. *Queen. Green.*

Caitiff is a word that often occurs, and yet is not so uncommon nor so generally known and understood, as not to merit a place in a Glossary of this kind. It is from the Latin *captivus*; and, as Dr. Johnson has observ'd, "originally signified a *captive* or "prisoner; next a slave, from the condition of prisoners; then a scoundrel, or "low-bred person, from the qualities of a "slave." In some places in our Author it seems to partake of all these significations:

Be Mowbray's fins so heavy on his bosom,
That they may break his foaming courser's back,
And throw the rider headlong in the list,
A *caitiff* recreant to my cousin Hereford.
King Richard II. Act i. Sc. 3. *Dutchess.*

In the following speech, the word *Tradition* (which should be the true reading, as it possesses all the Copies) is us'd in a sense uncommon and probably peculiar to Shakespeare, namely *established* or *customary homage paid to superiors*:

Cover your heads, and mock not flesh and blood
With solemn reverence; throw away respect,
Tradition, form, and ceremonious duty;

For you have but mistook me all this while ;
I live on bread like you, feel want like you.

King Richard II. Act iii. Sc. 4. *K. Rich.*

You know, Sir, I am not fond of admitting alterations into the text, where the word we find there can be explain'd. But if you should think one necessary, *Addition* is not far from the traces of the letters, and, in the sense before explain'd, will suit the context very well *.

In the language of our Author's time, *a fort* was us'd for *a collection*, *a pack*, *a company*. And in this sense we meet with it in the Psalms, according to the old version us'd in our Liturgy :

Ye shall be slain all the *fort* of you ; yea, as a tottering wall shall ye be, and like a broken hedge.

Psalms, lxii. 3.

In this sense it often occurs in our Author. Thus, in the same Play :

Mine eyes are full of tears, I cannot see ;
And yet salt water blinds them not so much,
But they can see a *fort* of traitors here.

————— Act iv. Sc. 3. *K. Rich.*

* See *Roderick's* remarks added to The Canons of Criticism.

Remember whom ye have to cope withal,
A sort of vagabonds, of rascal run-a-ways,
A scum of Britons, and base-lackey peasants,
Whom their o'er-cloyed country vomits forth,
To desperate adventures and destruction.

King Richard III. Act v. Sc. 7. *K. Rich.*

Demerit is generally us'd to signify the contrary to *merit*, as *fault*, or *crime*; but in Shakespeare's time it meant the same as *desert*, *deserving*. So in Latin, *mereo*, and *demereo*, both signify the same, *to deserve*. Thus *Plautus*:

Melius anno hoc mihi non fuit domi,
Nec quando esca una *demeruerit* magis.

Mostellaria, Act iii. Sc. 2. *Simo.*

— Better I've not far'd this twelvemonth,
Nor better *merited* at home my dinner.

I am aware that the more modern editions read *meruerit* — but *Aldus*, and most, if not all the older editions, read *demeruerit*; and the passage is so quoted in Stephen's Thesaurus. Take another instance, from *Ovid*:

Dic mihi quid feci nisi non sapienter amavi?

Crimine te potui * *demeruisse* meo.

Epist. Heroidum. Phillis Demophoonti, l. xxv.

* *Demeruisse*, id est, valdè *meruisse*, as is observ'd in a note, in the Editio Variorum.

What have I done, but lov'd to an excess?
You'd well *deserv'd* it, had I lov'd you less.

Thus, in the same sense, in our Author :

— if things go well,
Opinion that so sticks on Marcius, shall
Of his *demerits* rob Cominius.

Coriolanus, Act i. Sc. 4. *Sicinius*.

— my *demerits*
May speak unbonneted to as proud a fortune
As this that I have reach'd.

Othello, Act i. Sc. 4. *Othello*.

Had Mr. Theobald been aware of this, he would not have seen any thing amiss in the word *unbonneted* in this last passage; and made such a parade of altering it to *and bonnetted*; which suppos'd emendation subsequent Editors have adopted.

To *Inherit*, in its common acceptation, is a word no one is at a loss to understand; but our Author sometimes uses it in a manner of phraseology peculiar to himself, for to *make heir to*, to *transmit as it were by inheritance*.

For example :

What doth our Cousin say to Mowbray's charge?
It must be great that can *inherit* us
So much as of a thought of ill in him.

King Richard II. Act i. Sc. 2. *K. Rich.*

Faculty

Faculty is a word well known: but, in our Author, it sometimes means, *power, authority, office, exercise of authority*: the same sense, as the Latin *facultas*:

— This Duncan

Hath born his *faculties* so meek, hath been
So clear in his great office, that his virtues
Will plead, like Angels trumpet-tongu'd against
The deep damnation of his taking off.

Macbeth, Act i. Sc. 9: *Macbeth*.

Not, for *Not only*, seems a use of the word in an uncommon sense. And we meet with it in the following passage:

— He has

As much as in him lies from time to time
Envy'd against the people; seeking means
To pluck away their power; has now at last
Given hostile strokes; and that *not* in the presence
Of dreaded justice, but on the ministers
That do distribute it: in th' name o' th' people
And in the power of us the Tribunes, we,
Ev'n from this instant, banish him our city.

Coriolanus, Act iii. Sc. 6. *Sicinius*.

Nor is this use of it peculiar to himself.
We meet with it in the New Testament:

He therefore that despiseth, despiseth *not* man but
God, who hath also given us of his holy Spirit.

1 Thessalonians, iv. 8.

It may be observ'd too, that in this and some other places of our Author; *To envy* is us'd as a verb neuter, and signifies, to have *malice* or *envy*, to feel *envy* at sight of the felicity or excellence of others: and in this sense it is us'd in Holy Scripture:

Moses said unto him, *enviest* thou for my sake?—
Numbers, xi. 29.

In some of his Plays, you need not be inform'd that he makes use of the addition of *Sir* to the names of some of his Characters. Thus in *The Merry Wives of Windsor* you have *Sir* Hugh Evans; in *As you like it* *Sir* Oliver Martext; in 1 Henry IV. *Sir* Michel; in King Richard III. *Sir* Christopher Urswick*; and in *Twelfth-night* *Sir* Topaz the Curate, is mention'd, whom

* Mr. Theobald has observ'd, “ that the person here “ call'd *Sir Christopher Urswick*, and who has been “ styled so, in the *Dramatis Personæ* of all the Impres- “ sions, he finds by the Chronicles to have been “ *Christopher Urswick*, a Batchelor in Divinity, and “ Chaplain to the Countess of Richmond, who had “ intermarried with the Lord Stanley.” So that this is an instance, that his being styled *Sir*, was not, that he was either Knight, or Baronet, but from his degree of *Batchelor in Divinity*.

the

the Clown personates in order to teize Malvolio. But the Reader of our Bard will not imagine that it is the title of a Baronet or Knight. No. It is an University term. At Oxford, when an Undergraduate has taken his degree of Batchelor of Arts, he is styled *Dominus*. In Cambridge, *Sir*; which is no more than *Dominus* in English. And heretofore, “Graduates (as Dr. Johnson has observ’d) have assum’d it in their own writings; so *Trevifa* the Historian writes himself “*Syr John de Trevifa.*”

Further, this Glossary will have another advantage, and which has never yet been attempted. Besides explaining the words, and giving their derivations from Greek, Latin, French, Italian, and Spanish, it will be made also to serve as an INDEX, as far as those words are to be met with, in all the Editions hitherto or which hereafter may be publish’d, that are divided into Acts and Scenes, by referring, to the Play, the Act, the Scene, and the Speaker. This, until a verbal Index, such as was some time since publish’d to Milton’s *Paradise lost* and is annex’d to Dr. Newton’s Edition,

shall be thought of (a thing much to be wish'd), may in some sort supply the place of one; as very many lines occur in our Author, that have some one word at least requiring to be explain'd. And this may serve as an Apology, should some words be inserted, suppos'd to be too generally known to need explanation; as it may put the Reader in mind of a favourite passage, and point out the place where it is to be found. Thus, *Phœnix*, the bird so call'd, and *Pioneer*, one whose business it is to work under ground and sink mines in military operations, may be thought words too well understood to find a place in a Glossary. Yet inserting them may be a means of pointing out some favourite or remarkable passage: and when they are inserted, there can be no great harm in adding the explanation of them. For example:

—Get you gone:

Put on a most importunate aspect,
A visage of demand; for I do fear,
When every feather sticks in his own wing,
Lord Timon will be left a naked Gull,
Who flushes now a *Phœnix*.

Timon, Act ii. Sc. 1. *Senator*.

I had been happy, if the general Camp,
Pioneers and all, had tasted her sweet body,

So I had nothing known——

Othello, Act iii. Sc. 8. *Othello.*

The word '*And if*', as well as '*An*', a contraction of it, signifying, *As if*, is no very uncommon word, especially in old writers; but then, by occurring so often in our Bard, it refers to so many passages that the reader may be desirous of turning to, that it may be thought worth while to insert it, were it only on account of the INDEX. The same might be said of *sooth*, in *sooth*, *aware*, *to assure*, and many others.

Besides, as it is intended for *general* use, what one person does not want to know may be matter of information to another: and, if I give more than *some* may think necessary, in order that *all* may be instructed as far as is in my power, I shall hope in that respect for the indulgence of my Readers.

Many words too occur, of which, to a Reader who understands Latin or French, the meaning is obvious; to a mere English one, by no means so. Thus such a one may know the meaning of the word *mutation*, as he is acquainted with *mutatio*, in

Latin, and *mutation* in French ; but how should one, whose knowledge in language is confin'd to that of English, conceive, that it means, *change, alteration, vicissitude*? a sense of the word our Author makes use of in conjunction with his cotemporaries. An instance of it take from Lord Bacon in his Essays: “ The vicissitudes or *mutations* of fortune (says he), in the superior globe, are no fit matter for this “ present argument.”

——— World, world, O world !

But that thy strange *mutations* make us hate thee,
Life would not yeild to age.

King Lear, Act iv. Sc. i. *Edgar*.

——— Though his honour

Was nothing but *mutation*, ay, and that
From one bad thing to worse ———

Cymbeline, Act iv. Sc. 4. *Belarius*.

The same may be observ'd of *cognition, volition, multipotent, armipotent*, and such like.

Cawdle, as a noun substantive, is a word much made use of, and its meaning well known ; yet when it is us'd as a verb, *to cawdle*, it then I think should be taken
notice

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notice of. Of this, take the following instance :

—— Will these moist trees
That have out-liv'd the eagle page thy heels,
And skip where thou point'st out? Will the cold
brook
Candied with ice, *cawdle* thy morning taft
To cure thy o'er-night's surfeit?——
Timon, Act 4. Sc. 6. *Apemantus*.

Weakness is a word no one would think of inserting in a Glossary. But *Debility*, us'd in the same sense, from the Latin *Debilitas*, should not, I think, be omitted. Thus :

Though I look old, yet am I strong and lusty ;
For in my youth I never did apply
Hot and rebellious liquors in my blood ;
Nor did I with unbaſhful forehead woo
The means of weakness and *debility*.
Therefore my age is as a lusty winter -
Frosty but kindly ——
As you like it, Act ii. Sc. 3. *Adam*.

Besides, in a Glossary like this, not only the present age, but posterity are to be regarded. Words now but *little* us'd, may probably ere long be *less* so ; and the time may also come, when they too may become obsolete. In this light, the word

clean, in the sense of *quite, perfectly, fully, compleatly*, may be consider'd: common indeed at this time in the Northern parts of England, but in this sense by no means generally known. It occurs, among others, in the following instances:

Five summers have I spent in farthest Greece,
Roaming *clean* through the bounds of Asia,
And coasting homeward, came to Ephesus.

Comedy of Errors, Act i. Sc. 1. *Ægeon*.

—men may construe things after their fashions,
Clean from the purpose of the things themselves.

Julius Cæsar, Act i. Sc. 6. *Cicero*.

— famine,

Ere *clean* it o'erthrow nature, makes it valiant,
Plenty, and and peace breeds cowards; hardness ever
Of hardness is mother.

Cymbeline, Act iii. Sc. 7. *Imogen*.

And our Bard found the word us'd in
this sense in Scripture:

—Is his mercy *clean* gone for evermore?

Psalms, lxxvii. 8.

In the following passage the use of the
word *imperious* is remarkable:

I thank thee, most *imperious* Agamemnon.

Troilus and Cressida, Act iv. Sc. 9. *Hector*.

The

The common meaning of it is *haughty, arrogant, overbearing*. Now we cannot suppose, that at such a time, and on such an occasion, when Agamemnon had been bidding Hector welcome to his tent, and all kinds of civilities were passing between Trojans and Greeks, that he would reply to his compliments and expressions of friendship, by giving him opprobrious terms. Can we then make the least doubt, but our Bard uses the word for *imperial*, that is *royal, one of supreme rule and authority*? * In which sense the Romans sometimes us'd their word, *imperiosus*.

Dr. Johnson has with great propriety observ'd “ that the licentious way of expressing his thoughts, which our Author uses, often forces him upon far-fetched expositions.” The following passage is of that sort:

If I would broach the vessels of my love,
And try the *arguments* of hearts by borrowing,

* Cognoscat enim rerum gestarum et memoriæ veteris ordinem maximè scilicet nostræ civitatis; sed et *imperiosorum* populorum et regum illustrium —

Cicero. Orator ad M. Brutum, c. 120.

Men and men's fortunes could I frankly use
As I can bid thee speak.——

Timon, Act ii. Sc. 4. *Timon.*

Dr. Warburton says *arguments* here means *natures*. But this Gentleman says very properly, “that *arguments* may mean “*contents*, as the *arguments* of a book “are thence the *contents* of it; metapho- “rically the evidences or proofs.”

His edition, as the last, and perhaps the best yet extant, I make use of; comparing it with the old Quarto's, as publish'd by Mr. *Steevens*, in all the plays so printed; and, where there are no editions of an earlier date, with those in Folio, 1623 and 1632.

Thus in the following passage:

——Now on, you noblest English
Whose blood is *set* from fathers of our proof;
Fathers, that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.

King Henry V. Act iii. Sc. 2. *K. Henry.*

This speech is not in the edition in Quarto, 1608. But thus it stands in the Folios; and Mr. Rowe, who in general is a pretty exact copier of them, reads the same.

same. Mr. Pope was the first, that instead of *set* gave us *fetch'd*: and all the editors since have maintained the same reading. But *set*, as Dr. Grey has well observ'd, is right; and was the word in use for *fetch'd* in our author's time, and perhaps later.

Of this take an instance or two :

—they came to Ophir, and *set* from thence gold;
four hundred and twenty talents, and brought it to
King Solomon.

I Kings, ix. 28.

Even the famous Britomart it was,
Whom strange adventure did from Britain *set*
To seek her lover, (love far sought alas !)
Whose image she had seen in Venus looking-glass.

Spenser, Fairie Queene, B. iii. C. i. St. 8.

The Poët prays you then with better thought
To fit ; and when his cates are all in brought,
Though there be none far-*set*, there will dear bought
Be fit for ladies : some for lords, knights, 'quires ;
Some for your waiting-wench, and city-wires ;
Some for your men, and daughters of White-fryers.

Ben Jonson, Silent woman, Prologue.

Many like instances might be given. And I cannot but observe, that if this method should prevail, of changing the language of the age into modern English, our venerable bard may, in time, be made to look as awkward as his cotemporary Sir

K

Phil p

Philip Sidney now does, as trick'd out by the hands of his modern tire-woman Mrs. Stanley.

I also follow that gentleman in his division of the acts and scenes.

And here it may be proper to take notice, that where the old quarto and the folio editions differ, I prefer in general the reading of the quarto editions, as earlier, and many of them printed in our author's lifetime. On which account many words in the modern editions, and even in the folio editions of 1623 and 1632, which are not in the old quarto, will not be found in the Glossary. Thus, for example, in the folio 1623, and all the subsequent editions, the following passage stands thus :

Wherein I spake of most disastrous chances,
Of moving accidents by flood and field ;
Of hairbreadth 'scapes in th' imminent deadly breach ;
Of being taken by the insolent foe
And sold to slavery ; of my redemption thence,
And *portance* in my travel's history.

Othello, Act i. Sc. 8. *Othello*.

Now the word *portance* is not in the edition in quarto 1622. The reading there is :

And *with it all* my travel's history.

That word therefore will not be found in the Glossary, as occurring in this place; though it will be inserted and explained, as it occurs in *Coriolanus*:

— Your loves,

Thinking upon his services, took from you
The apprehension of his present *portance*,
Which gibingly, ungravely, he did fashion
After th' inveterate hate he bears to you.

— Act ii. Sc. 8. *Sicinius*.

And will also probably be found in other plays.

In the following passage:

— Heav'n's face doth glow;
Yea, this solidity and compound mass,
With *tristful* visage, as against the doom,
Is thought sick at the act.

Hamlet, Act iii. Sc. 10. *Hamlet*.

Instead of *tristful*, the old quarto reads *beated*: that word therefore will not be explain'd as occurring here; but you find it in the first part of *Henry IV.* and that rather in a ludicrous sense; there then it will be attended to:

For God's sake, lords, convey my *tristful* queen,
For tears do stop the flood-gates of her eyes.

Act ii. Sc. 11. *Falstaff*.

In the modern editions the following passage stands thus :

*Ay, ay, Antipholis, look strange and frown,
Some other mistress hath thy sweet aspects :
I am not Adriana, nor thy wife.*

Comedy of Errors, Act ii. Sc. 5. Adriana.

But the old ones have it, as was usual in writers of that time :

I, I, Antipholis, look strange, and frown.

So Sylvester, the translator of Bartas:

*I, but the tree of life the strife did stay
Which th' humours caused in this house of clay.
1st day of the Week, 1st part, Eden.*

Ben Jonson too :

*Peregrine. The gentleman you met at th' port to-day,
that told you, he was newly arriv'd ———*

*Politick. ——— I ——— was
a fugitive punk ? ———*

Peregrine. No, Sir, a spy set on you.

The Fox, Act v. Sc. 4.

And in some instances, it is necessary to our author's sense that it should be so. For example : in *The two Gentlemen of Verona*, Act. i. sc. 2.

Protheus. But what said she : did she nod ?

Speed. I.

Protheus. Nod !? why that's noddy.

Speed.

Speed. You mistook, Sir : I said she did nod : and you ask'd me, if she did nod ; and I said, *I*.

Protheus. And that set together, is noddy.

Again, in *Romeo and Juliet*, Act iii. sc. 4.

Juliet. Hath Romeo slain himself? say thou but *I*;
And that bare *vowel* I shall poison more
Than the death-darting eye of cockatrice.

Now as *ay* can, in no sense be called a vowel, it is plain our author wrote it *I*; and it will be so inserted in the Glossary.

And, though in general I shall adhere strictly to the old editions, for there must be some standard to go by; yet where there is only the difference of a single letter, and the modern ones give the better sense, in this case, I think, it may not improbably be suppos'd to be a mistake of the printer, and so be considered as an error of the press.

Thus in *Macbeth*, Act iii. sc. 3.

We have *scotch'd* the snake, not kill'd it;
She'll close and be herself. ———

The oldest edition of this play is the folio 1623; and that, and the three following folio's, 1632, 1663, and 1675, with
Mr.

Mr. Rowe and Mr. Pope, in his edition in quarto, read *scorch'd*. Mr. Theobald first saw we should read *scotch'd*: and as the difference is only a *t* instead of an *r*, I place it, without hesitation, to the printer's account, and insert *scotch'd* in the Glossary accordingly. Besides our author uses the word in other places :

Before *Corioli* he *scotch'd* him, and notch'd him like a carbonado ———

Coriolanus, Act iv. Sc. 5. I *Servant*.

But perhaps it may be ask'd, where is the use of this? Are there not dictionaries of the English language, which a person may consult when he is in doubt concerning the meaning of a word? The same may be said with regard to the Greek and Latin languages: and yet lexicons and dictionaries, containing the words of particular authors only, have been long since publish'd and favourably receiv'd. There are such of Hesiod, Homer, Aristophanes, and the New Testament, in Greek; and of Plautus and Virgil in Latin. Surely then our bard well merits the like partiality to be shewn to him. Besides, it will be found, that many words will be explain'd
in

in this Glossary, which are not in any dictionary, at least, that I have met with.

Dr. Johnson's notes to his edition of our author have been of no little service, and his dictionary, of the greatest use to me. His explanation I have in general followed, and usually, tho' not always, in his own words. Yet in some instances, I differ from him. Who is right, you, and the reader, Sir, will determine *.

It

* I tell you, 'tis incredible to believe
How much she loves me; oh! the kindest Kate!
She hung about my neck, and kifs on kifs
She *vy'd* so fast, protesting oath on oath,
That in a twink, she won me to her love.

Taming of the Shrew, Act ii. Sc. 5. *Petruchio*.

That gentleman, in a note on this passage, says, "I know not that the word *vie* has any construction that will suit this place; we may easily read,

—— kifs on kifs
She *ply'd* so fast ———"

Yet in his dictionary, he makes one meaning of the word *To vye* to be, to *add*, to *accumulate*, and gives this very passage as an instance. Now, in my opinion, there is no need either of the alteration, or of understanding the word in any sense different from the common one, which, as he explains it, is, to *shew*, or *practice in competition*.

Clamour your tongues and not a word more.

Winter's Tale, Act iv. Sc. 6. *Clown*.

To

It may in general be observ'd, that in *Shakespeare*, strict grammar is not always to be expected; he deviates from it perpetually:

To *Clamour* here means, to *cease*, to *put a stop* to, to *put an end* to. "The phrase, says Dr. Warburton, is taken from ringing. When the bells are at the height, in order to cease them, the repetition of the strokes become much quicker than before; this is call'd *clamouring* them."

This judicious observation Dr. Johnson adopts, and has inserted it in his edition: and yet, in his dictionary, he gives this very passage as an example for To *clamour*, in the common acceptation of the word, to *make outcries*, to *exclaim*, to *vociferate*, to *roar in turbulence*.

— scurvy knave, I am none of his flirt-gills,
I am none of his *skains-mates*.

Romeo and Juliet, Act ii. Sc. 4. Nurse.

"The word *skains-mate* (says the same gentleman in a note on this passage) I do not understand, but suppose, that *skains* was some low play, and *skains-mate*, a companion at such play." Yet in his dictionary, he had told us, that it meant *mess-mate*, or a companion at the same *mess* or table; deriving it, from *skain* or *skean*, which in Dutch signifies a knife, and *mate*. I rather take it to mean one who assists another in winding off a skein of silk, for it must be done by two; and I am told these are at this time, among the weavers in Spital-fields, look'd upon as the lowest kind of people.

To *Capitulate*, he says, in his dictionary, is to draw up any thing in heads or articles; and brings the following

ally: the energy of his language, the strength of his expression mount aloft, above the comprehension of the mere verbal critick;

lowing lines as an example of the use of the word in that sense:

——— Percy, Northumberland,
Th' Archbishop's Grace of York, Douglass and
Mortimer,
Capitulate against us, and are up. ———

1 Henry IV. Act ii. Sc. 4. *K. Henry.*

I rather think *capitulate* here means, *make head against us, resist, oppose us in a hostile manner.*

——— Behold, the English beach
Bales in the flood with men, with wives and boys,
Whose shouts and claps out-voice the deep-mouth'd sea;
Which, like a mighty *whiffler* 'fore the king,
Seems to prepare his way. ———

King Henry V. Act v. Sc. 1. *Chorus.*

The word *whiffler* Sir Thomas Hanmer very properly explains. "It is," says he, "an Officer who walks first in processions, or before persons in high stations, on occasions of ceremony. The name is still retain'd in London; and there is an Officer so call'd, that walks before their companies at times of publick solemnity. It seems a corruption from the word *Huffer*, which signifies a Gentleman Usher."

This Dr. Johnson agrees to, and inserts it as a note, in his edition. Yet in his dictionary he takes no notice of this sense of the word, but explains it to mean,

critick ; and this in great measure accounts for many of those *anomalies*, which his irregular way of writing naturally leads him into.

Authorities for Shakespeare's use of words in a particular sense will be taken from Authors, chiefly Poets, before or contemporary with him ; and, where such can be found, they will, in order if possible to make them a little amusing to the reader, consist of short Sonnets, little detach'd Sentences, Maxims, Apophthegms, or Epigrams, of which Spenser, Ben Jonson, and Sir John Harrington, the ingenious translator of Ariosto's Orlando furioso, will afford some instances.

one that blows strongly ; and produces this very passage as an instance of it.

There are at this very time, on Lord Mayor's day in the City of London, persons appointed to walk in procession, before each respective company, adorn'd with ribbons, and cockades in their hats, with wands in their hands, and these are call'd *whiffers* ; possibly, because they make a great noise, to keep people out of the way, and make room for the respective companies, but to little purpose ; and this is the meaning of *wey-feler*, in Dutch, to which our word seems pretty evidently to owe its original.

To

Thus for example:

To *Affay*, to *try*, to *attempt*, often occurs. An authority I shall produce from Spenser. It is in his 75th Sonnet; so beautiful a one, you will excuse me, Sir, if I present you with the whole of it:

One day I wrote her name upon the strand,
 But came the waves, and washed it away:
 Again I wrote it with a second hand,
 But came the tide, and made my pains his prey.
 Vain man said she, that doost in vain *affay*
 A mortal thing so to immortalize;
 For I myself shall like to this decay,
 And eke my name be wiped out likewise.
 Not so, quoth I, let baser things devise
 To die in dust, but you shall live by fame;
 My verse your vertues rare shall eternize,
 And in the heavens write your glorious name:
 Where, when as death shall all the world subdew,
 Our love shall live, and later life renew.

Quaint is a word often made use of by our Author in the sense of *strange*, *odd*, and sometimes *neat*, *delicate*. Of this the following Epigram of Ben Jonson, (his 41st) shall be our authority.

On Gipsie.

Gipsie, new bawd, is turn'd physician,
 And gets more gold than all the college can:
 Such her *quaint* practice is, so it allures,
 For what she gave a whore, a bawd she cures.

Seld for *seldom*, and in the same sense, we find some instances of. For this we shall produce an Epigram from Sir John Harrington, Book I. Epigram 33.

Dames are indu'd with virtues excellent :
 What man is he can prove that they offend ?
 Daily they serve the Lord with good intent :
Seld they displease their husbands : to their end
 Always to please them well they do intend :
 Never in them one shall find shrewdness much,
 Such are their humours, and their grace is such.

You remember, Sir, the old obscure answer said to be given to Pyrrhus by the Oracle of Apollo :

Aio te Alacida Romanos vincere posse.

Which may be understood two ways ; it may either mean, " I tell thee, Pyrrhus, " thou may'st conquer the Romans," or, " the Romans may conquer thee." It was first mention'd by Ennius in Book V. of his Annals, and is preserv'd among the fragments of his works ; and is also mention'd by * Cicero, speaking of the obscurity of Oracles, and Quintilian.

This.

* Utrum igitur eorum accidisset, verum oraculum fuisset. Cur autem hoc credam unquam editum Cræso ?

DAVID GARRICK, Esq. 85

This our Author introduces into the second part of Henry VI. Act i. Sc. 8. where Mother Jordan the Witch, and Bolingbroke the Astrologer with their Associates, are performing their Inchantments, and raising Spirits for the information of Eleanor; and has imitated it accordingly:

M. Jordan. Asmuth, by the eternal God, whose name
And power thou tremblest at, tell what I ask;

For till thou speak, thou shalt not pass from hence;

Spirit. Ask what thou wilt. That I had said and done!

Bolingbroke. First of the King. What shall of him
become?

Spirit. The Duke yet lives that Henry shall depose,
But him out-live, and die a violent death.

And

Aut Herodotum cur veraciorem ducam Ennio? Num
minus ille potuit de Cræso, quam de Pyrrho fingere
Ennius? Quis enim est, qui credat Apollinis ex oraculo
Pyrrho esse responsum,

Aio te, Æacida, Romanos vincere posse?

Primum Latine Apollo nunquam locutus est. De-
inde ista fors inaudita Græcis est. Præterea Pyrrhi
temporibus jam Apollo versus facere desierat.

Cicero. De Divinatione. Lib. ii.

In conjunctis plus ambiguitatis est. Fit autem per
casus: ut

Aio te Æacida Romanos vincere posse.

Per collocactionem, ubi dubium est quid quo referri
oporteat.

Quintilian. De Institutione Oratoria, Lib. vii. C. 10.

86 A LETTER TO

And a little farther in the same scene, after the Dukes of York and Buckingham had sent them off with guards, to receive their sentence, the former says:

Now, pray, my Lords, let's see the devil's writ.

What have we here?

The Duke yet lives, that HENRY shall depose,

But him out-live, and die a violent death.

Why this is just

Aio te, Æacida, Romanos vincere posse.

Nor have you forgot that ambiguous phrase mention'd in our English Chronicles, said to be invented by *Adam de Torleton* Bishop of *Hereford*, and sent by *Mortimer* to *Thomas de Gurney* and *John Maltravers*, in order to animate and excite them to the murder of King EDWARD the Second:

Edwardum occidere nolite timere bonum est.

which has, in the last century, been as ambiguously translated thus:

To shed King Edward's blood

Refuse to fear I hold it good.

But, by changing the pointing, it may mean either "Fear not to kill King Edward, it

" is

“ is a good thing;” or, “ Kill not King
“ Edward, it is a good thing to fear.”

The same may be said of this epigram,
which the author has managed by pointing
it thus :

Dames are indu'd with virtues excellent :
What man is he can prove that? They offend
Daily : they serve the Lord with good intent
Seld : they displease their husbands to the end
Always : to please them well they do intend
Never : in them one shall find shrewdnesse much,
Such are their humours, and their graces such.

In King Henry V. Act iii. Sc. 7. *Pistol*
tells us that *Bardolph* was sentenc'd to be
hang'd for stealing a *Pax* or *Pix*, a little
chest, box, or vessel, in which the conse-
crated wafer or host is kept in Roman
Catholick countries. This our Bard found
in *Hall's Chronicle* folio 46—whose ac-
count of it, which is in the following
terms, will serve as an authority for the
fact, as well as for the use of the *word* in
that sense. “ Yet in this great necessitee
“ (says he) the poore folkes were not
“ spoyled, nor any thing without payment
“ was of them extorted, nor great offence
“ was

“ was doen, except one, which was, that
 “ a foolish foldier stole a *pixe* out of a
 “ churche, and unreverently did eate the
 “ holy hostes within the same conteigned,
 “ For whiche cause he was apprehended,
 “ and the kynge would not once remove
 “ till the vessel was restored, and the of-
 “ fender strangled.”

I will trouble you with but one more ;
 and that, though it is rather long, you may
 perhaps not be displeas'd to see entire, as
 it is a sort of curiosity : it is a conveyance of
 Edward the Confessor's, who began his reign
 in the year 1042, and has something in it
 very singular, both as 'tis written in verse,
 which seems a relique of the ancient Bri-
 tish Druids, and as affording a remarkable
 instance of the conciseness and simplicity
 of law proceedings in those times. It
 may also serve as a specimen of the lan-
 guage then in use. Take it as an autho-
 rity for the use of the word *Brach*, a
 bitch hound of the hunting kind.

¹ Iche Edward ² Koning

Have given of my forrest the keeping

¹ I. ² King.

Of the Hundred of Chelmer and Dancing,
 To Randolph Peperking and to his Kyndling:
 With Heorte and Hinde, Doe and Bocke,
 Hare and Foxe, Cat and ³ Brocke.
 Wild Fowell, Fesant-Hen, and Fesant-Cocke:
 With green and wilde ⁴ stob and stocke.
 To kepen and ⁵ to yemen by all her might,
 Both by Day, and eke by Night:
 And Hounds for to hold
 Good, and swift, and bolde:
 Four Greahounds, and six *Bracches*,
 For Hare and Foxe, and wild Cattes.
 And therefore ich make him my Booke:
 Witnesse the Bishop * Wolston,
 And Booke ⁶ ylered many one,
 And Swein of Essex or Brother
 And taken him many other,
 And our Stiward Howelin,
 That by ⁷ fough me for him.

³ A Badger. ⁴ Stubble. ⁵ To till. ⁶ Learned. ⁷ Befought.

Where authorities cannot be found,
 which will sometimes be the case, it is
 hoped Shakespeare will be accepted as an
 authority for himself. Thus, for instance:

I saw him break Schoggan's head at the Court-gate,
 when he was a *Crack*, not thus high.

2 Henry IV. Act ii. Sc. 3. *Falstaff*.

* He was at that time Bishop of London. See *Godwin de Præfulibus Angliæ*.

M

—Indeed,

—Indeed, la, 'tis a noble child,

A *Crack*, madam——

Coriolanus, Act i. Sc. 6. *Virgilia*.

Now it is plain *Crack* here must mean, a *smart child*, *boy*, or *girl*. But the word, in this sense, is not to be found in any of the dictionaries; nor have I been able to trace it in any other author.

To this I annex a few words of the Glossary, in the manner it is design'd to be printed, as a Specimen of the whole; and which are taken from the first letter of the alphabet, as they occur, without any particular choice; as culling them out from each letter would look like an intention of exhibiting the most striking figures by way of Specimen, in order to engage a more favourable attention to the work; which, should it be thought worthy to see the light, and be so happy to meet with approbation from the Publick, my end will be abundantly answer'd; and I shall have the satisfaction of having thrown in my mite, towards the further elucidation of our immortal Bard, and making the reading him more familiar to the generality of his admirers.

The

The number of his Plays said to be genuine (allowing Titus Andronicus to be one) is thirty-six. Of these I have gone through upwards of thirty, with some care, and, I hope, with tolerable accuracy. In these, I have met with upwards of fifty words, the meaning of which, as they stand in our Author, I have not yet been able to discover with that precision I could wish. Should I not be so happy as to do it time enough to insert them in their proper places, they shall be printed by themselves, and the explanation, if I can trace it, inserted accordingly. In a work of this sort, and so extensive as it is intended to be, mistakes will, I fear, happen, and omissions too often occur. All I can say is, that I shall, should this work ever see the light, think it a duty I owe the Publick and yourself, to make it as accurate and complete as my abilities, such as they are, will enable me to do.

Thus, Sir, I have submitted to you an account of my intended performance, and the manner in which I propose to execute it. A work, however slight and trifling it may appear to those who read merely for

amusement, yet by the readers of our *Shakespeare* in general, and by yourself in particular, I flatter myself may be look'd on in a more favourable light. The intimate acquaintancè you have had with his writings, the very *minutiæ* of which you have made your study; the obligations his admirers with the warmest sense of gratitude profess to owe to you for your repeated revivals on the Stage of most of his Plays; the allow'd connexion of your name with that of our immortal Bard, as the Guardian of his Fame, will, it is hop'd, induce you to give a sanction to a work, not of Genius indeed, but of her handmaid, Industry; without whose assistance, even your Genius, as well as that of Shakespeare, must have appear'd with imperfect beauty. I am, Sir,

Your very affectionate,

and obliged humble Servant,

Woodford-Row, Essex,
January 1, 1768.

RICHARD WARNER.

A
G L O S S A R Y
T O
T H E P L A Y S
O F
S H A K E S P E A R E,

In which are explained,
TECHNICAL TERMS, WORDS LOCAL,
OBSOLETE, and UNCOMMON,
OR SUCH AS ARE USED IN AN UN-
COMMON SENSE ;

The Passages are quoted ;
The Play, the Act, the Scene, the Speaker referred to.
Together with

A U T H O R I T I E S,
As far as can be found, from ancient or cotem-
porary Authors, chiefly Poets.

“ Qui de verbis multa dixerit commodè, potius boni consulendum, quam si quid nequierit reprehendendum.”

VARRO.

“ Ut sylvæ foliis pronos mutantur in annos,

“ Prima cadunt ; ita verborum vetus interit ætas,

“ Et juvenum ritu florent modò nata vigentque :

“ Debemur morti nos nostræque —”

HORATIUS. De arte Poetica.



A.

TO ABY, ABIE, ABIDE. To suffer for, to pay dear for, to bear or support the consequences of any thing.

Harrington. Orlando furioso, B. ii. St. 3.

“ Renaldo (full of stately courage) cride,
 “ Downe theeſe from off my horſe, downe by and by.
 “ So rob’d to be I never can *abide*,
 “ But they that do it dearly ſhall *abye*.”

Diſparage not the faith thou doſt not know,
 Left to thy peril thou *abide* it dear.

Midſummer night’s dream. Act iii. ſc. 6. *Demetrius*.

———— If thou doſt intend
 Never ſo little ſhew of love to her,
 Thou ſhalt *aby* it.

———— Sc. 7. ———

TO ABIDE. To wait for, to expect.

Acts, xx. 23.

“ Behold I go bound in the ſpirit unto Jeruſalem,
 “ not knowing the things that ſhall befall me there, ſave
 “ that the Holy Ghoſt witneſſeth in every city, ſaying,
 “ that bonds and afflictions *abide* me.”

Abide me, if thou dar’ſt ———

Midſummer night’s dream. Act iii. Sc. 8. *Demetrius*.

Not any, but *abide* the change of time.

Cymbeline, Act ii. Sc. 5. *Posthumus*.

——— This attempt

I'm soldier to, and will *abide* it with

A Prince's courage ———

——— Act iii. Sc. 4. *Imogen*.

ACCORD. Agreement, union of mind or sentiments.

Spenser. Fairie Queene, B. ii. C. 4. St. 21.

“ At last such grace I found, and means I wrought,

“ That I that Lady to my spouse had won :

“ *Accord* of friends, consent of parents sought,

“ Affiance made, my happiness begun ;

“ There wanted nought but few rites to be done,

“ Which marriage make.” ———

Sweet masters, be patient ; for your father's remembrance, be at *accord*.

As you like it, Act. i. Sc. 2. *Adam*.

ACCORD. Action in speaking, corresponding with the words.

This seems to be a use of the word in a sense peculiar to Shakespeare, so probably there may be no authority for it ; at least I have not been able to find one.

Titus, I am come to talk with thee.

No, not a word : how can I grace my talk,

Wanting a hand to give it that *accord*?

Titus Andronicus, Act v. Sc. 3. *Titus*.

ADAMANT. A Stone on which the mariner's compass-needle is touch'd, to give it a direction
6 north

north and south, commonly call'd, the Loadstone. Also a stone imagin'd by writers to be of impenetrable hardness— it sometimes also signifies a diamond. Lat. *adamas*.

Chaucer. The Romaunt of the Rose, 1182.

— “ Whofo woll have frendis here,
 “ He maie not hold his tresour dere,
 “ For by ensample tell I this,
 “ Right as an *Adamant* i-wis
 “ Can drawin to him subtilly
 “ The iron, that is laied therby,
 “ So draweth folkis hertes i-wis
 “ Silver and golde that yevin is.”

Beaumont and Fletcher. Philaster, Act iii. *Philaster.*

“ Here, by this paper she doth write to me,
 “ As if her heart were mines of *Adamant*
 “ To all the world besides ; but unto me
 “ A maiden snow, that melted with my looks.”

You draw me, you hard-hearted *Adamant*,
 But yet you draw not iron ; for my heart
 Is true as steel ———

Midsummer night's dream, Act ii. Sc. 3. *Helena.*

So great a fear my name amongst them spread,
 That they suppos'd I could rend bars of steel,
 And spurn in pieces posts of *Adamant*.

I Henry VI. Act i. Sc. 9. *Talbot.*

AERIE, AIERY, or EYERIE. A Nest, but peculiar to hawks, eagles, and other birds of prey ; sometimes us'd for the bird itself. Fr. *airé, airie*.

Maffinger. Duke of Milan, A& ii. *Marcelia.*

——— “ If thou would’st work
 “ Upon my weak credulity, tell me rather
 “ That the earth moves; the sun and stars stand still;
 “ The ocean keeps nor floods nor ebbs; or that
 “ There’s peace between the lion, and the lamb;
 “ Or that the rav’nous eagle and the dove
 “ Keep in one *Aiery*, and bring up their young.”

There is, Sir, an *Aiery* of little eyases, that cry out on the top of the question, and are most tyrannically clapt for it.

Hamlet, A& ii. Sc. 6. *Rosencrans.*

——— Know the gallant monarch is in arms,
 And like an eagle o’er his *Aiery* towers,
 To some annoyance that comes near his nest.

King John, A& v. Sc. 4. *Falconbridge.*

——— I was born so high,
 Our *Aiery* buildeth in the cedar’s top,
 And dallies with the wind, and scorns the sun.

King Richard III. A& i. Sc. 4. *Glocester.*

Your *Aiery* buildeth in our *Aiery’s* nest:
 O God, that seest it, do not suffer it:
 As it was won with blood, so be it lost.

——— *Q. Margaret.* ———

TO AFFRONT. To front, confront, to face, to meet face to face, to encounter; Fr. *affronter*.

AFFRONT. n. s. fronting, confronting, meeting face to face, encounter.

Drayton. Polyolbion, Song 4.

“ At first t’affront the foe, in th’ ancient Briton’s fight,
 “ With Arthur they begin, their most renowned
 “ knight.”

——— we

—— we have closely sent for *Hamlet* hither,
That he, as 'twere by accident, may here
Affront Ophelia ——

Hamlet, A& iii. Sc. 1. *King*.

O, that I thought it could be in a woman,

* * * *

To feed for ay her lamp and flames of love ;

* * * *

Or that persuasion could but thus convince me,

That my integrity and truth to you

Might be *affronted* with the match and weight

Of such a winnow'd *purity* in love ;

How were I then uplifted. ——

Troilus and Cressida, A& iii. Sc. 5. *Troilus*.

—— unless another

As like Hermione as is her picture

Affront his eye ——

Winter's Tale, A& v. Sc. 1. *Paulina*.

Your preparation can *affront* no less

Than what you hear of ——

Cymbeline, A& iv. Sc. 8. *Lord*.

There was a fourth man in a silly habit,

That gave th' *Affront* with them

—— A& v. Sc. 2. 2 *Captain*.

AGLET. The tag of a lace, formerly us'd
in dress, and which, for the greater finery, was
often cut in the shape of little images ; Fr. *aiguil-
lette*.

Spenser. Fairie Queene, B. vi. C. 2. St. 5.

“ All in a woodman's jacket he was clad

“ Of Lincoln green, belaid with silver lace,

“ And on his head a hood with *Aglets* spread,
 “ And by his side his hunter’s horn he hanging had.”

—— I never yet saw man

* * * *

But she would spell him backward ——

* * * *

If low, an *Aglet* very vilely cut.

Much ado about nothing, Act ii. Sc. 1. *Hero*.

— Give him gold enough, and marry him to a puppet,
 or an *aglet*-baby ——

The Taming of the Shrew, Act i. Sc. 5. *Grumio*.

TO AGNIZE. To acknowledge, to avow, to own. Lat. *agnosco*.

Spenser. Mother Hubbard’s Tale.

“ Then ’gan this crafty couple to devize,
 “ How far the court themselves they might *agnize*;
 “ For thither they themselves meant to address,
 “ In hope to find there happier success.”

—— I do *agnize*

A natural and prompt alacrity

I find in hardiness ——

Othello, Act i. Sc. 9. *Othello*.

AIM. TO CRY AIM. To consent, to approve, to encourage.

Beaumont and Fletcher. The False one, Act v.

Sc. ult. *Sceva*.

—— “ By Venus, not a kiss

“ Till our work’s done: The traitors once dispatched,
 “ To’t, and we’ll cry *aim*” ——

Cry

Cry aim, said I well !

Merry Wives of Windsor, Act ii. Sc. 11. *Hof.*

Well, I will take him, then torture my wife * * *
and to these violent proceedings all my neighbours shall
try aim.

————— Act iii. Sc. 5. *Ford*.

It ill becomes this presence to *try aim*

To these ill-tun'd repetitions.

King John, Act ii. Sc. 2. *K. Philip*.

To ALLOW. To be well pleas'd with, to
approve.

Fairfax. Tasso, B. ix. St. 13.

“ When this was said, he muster'd all his crew;

“ Reprov'd the cowards, and *allow'd* the bold.”

O Heavens !

If you do love old men, if your sweet sway

Allow obedience, if yourselves are old,

Make it your cause ; send down and take my part.

King Lear, Act ii. Sc. 9. *Lear*.

To AMPLIFY. To exaggerate, to encrease, to
enlarge.

Bacon. Essays.

“ So when a great money'd man hath divided his
“ chests, and coins, and bags, he seemeth to himself
“ richer than he was : and therefore a way to *amplify*
“ any thing is to break it, and to make anatomy of
“ it in several parts, and to examine it according to
“ the several circumstances.”

————— This

— This would have seem'd a period
 To such as love not sorrow : but another,
 To *amplify* too much, would make much; more,
 And top extremity ! —

King Lear, Act v. Sc. 8. *Edgar*.

— I tell thee, fellow,
 Thy general is my lover : I have been
 The book of his good acts, whence men have read
 His fame unparrall'd, happily *amplified*.
 Coriolanus, Act v. Sc. 2. *Menenius*.

ANGEL. A piece of money, or gold coin,
 with the figure of an angel stamp'd upon it,
 valued at ten shillings.

Ben Jonson. Alchemist, Act. i. Sc. 2. *Face*.

— “ So —

“ Another *angel* ” —

— humour me the *angels*.

Merry Wives of Windsor, Act i. Sc. 7. *Nym*.

I had myself twenty *angels* given me this morning;
 but I despise all *angels* in any such sort, as they say, but
 in the way of honesty —

————— Act ii. Sc. 8. *Quickly*.

— here are the *angels* that you sent for to deliver you.

Comedy of Errors, Act iv. Sc. 5. *S. Dromio*.

Not that I have the power to clutch my hand,
 When his fair *angels* would salute my palm ;
 But that my hand, as unattempted yet,
 Like a poor beggar, raileth on the rich.

King John, Act ii. Sc. 6. *Falconbridge*.

Cousin, away for England ; haste before
 And, ere our coming, see thou shake the bags

Of hoarding Abbots ; their imprison'd *angels*

Set thou at liberty ——

King John, Act iii. Sc. 5. *K. John.*

TO APPAL. To frighten, to strike with sudden fear, to depress, to discourage.

Spenser. The Ruines of Time.

“ Much was I troubled in my heavy spright

“ At sight of these sad spectacles forepast,

“ That all my senses were bereaved quight,

“ And I in mind remained sore agast,

“ Distraught 'twixt fear and pity ; when at last

“ I heard a voice, which loudly to me call'd,

“ That with the sudden shrill I was *appall'd*.”

How is it with me, when every noise *appals* me !

Macbeth, Act ii. Sc. 3. *Macbeth.*

L. Macbeth. Are you a man ?

Macbeth. I, and a bold one, that dare look on that
Which might *appal* the devil.

——— Act iii. Sc. 5.

——— What would he do,

Had he the motive and the cue for passion

That I have ? he would drown the stage with tears,

And cleave the general ear with horrid speech,

Make mad the guilty, and *appall* the free.

Hamlet, Act ii. Sc. 8. *Hamlet.*

Give with thy trumpet a loud note to *Troy*,

Thou dreadful *Ajax*, that th' *appalled* air

May pierce the head of thy great combatant,

And hale him hither. ——

Troilus and Cressida, Act iv. Sc. 8. *Agamemnon.*

——— the

—— the dreadful sagittary

Appeals our numbers ——

Troilus and Cressida, Act v. Sc. 11. *Agamemnon*.

AQUA-VITÆ. Any kind of strong water.
Lat. *aqua-vitæ*.

Ben Jonson. Alchemist, Act i. Sc. 1. *Subtle*.

—— “I know yo’ were one could keep

“ The buttry-hatch still lock’d, and save the chippings,

“ Sell the dole beer to *aqua-vitæ* men,

“ The which, together with your Christmas vails

“ At post and pair, your letting out of counters,

“ Made you a pretty stock, some twenty marks,

“ And gave you credit to converse with cobwebs

“ Here, since your mistress’ death hath broke up
“ house.”

—— Give me some *aqua-vitæ*.

Romeo and Juliet, Act iii. Sc. 4. *Nurse*.

O well-a-day, that ever I was born,

Some *aqua-vitæ* ho ! my lord, my lady.

—— Act iv. Sc. 5. ——

—— I have bought

The oil, the balsamum, and *aqua-vitæ*.

Comedy of Errors, Act iv. Sc. 2. *S. Dromio*.

Maria. —— Does it work upon him ?

Sir Toby. Like *aqua-vitæ* on a midwife.

Twelfth-night, Act ii. Sc. 9.

I will rather trust a *Fleming* with my butter, Parson
Hugh the *Welshman* with my cheese, or an *Irishman*
with my *aqua-vitæ* bottle, than my wife with herself.

Merry Wives of Windsor, Act ii. Sc. 10. *Mr. Ford*.

He has a son, who shall be flay'd alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recover'd again with *aqua-vita*, or some other hot infusion.

Winter's Tale, Act iv. Sc. 11. *Autolycus*.

ARGOSIE, or ARGOSY. A ship of large burthen, so call'd from Jason's large ship *Argo*, the ship of the *Argonauts*; not improbably such as the Spaniards use in the West India trade, and are call'd *Galleons*.

Beaumont and Fletcher, Philaster, Act v. *Captain*.

—— "these are things that will not strike their top-sails to a hoist: and let a man of war, an *Argosy*, hull and cry cockles."

Your mind is tossing on the ocean,
There where your *Argosies* with portly sail

* * *

Do over-peer the petty traffickers——

Merchant of Venice, Act i. Sc. 1. *Salanio*.

——he hath an *Argosie* bound to Tripolis, another to the Indies.

—— Sc. 3. *Shylock*.

· Anthonio * * * hath an *Argosie* cast away coming from Tripolis.

—— Act iii. Sc. 1. *Tubal*.

——unseal this letter soon;

There you shall find, three of your *Argosies*
Are richly come to harbour suddenly.

—— Act v. Sc. 1. *Portia*.

Two thousand ducats by the year of land!

My land amounts to but so much in all;

O

That

That she shall have, besides an *Argosie*
 That now is lying in Marseillis road.
 What, have I choak'd you with an *Argosie*?
 Taming of the Shrew, Act ii. Sc. 6. *Gremio*,
 —— 'tis known, my father hath no less
 Than three great *Argosies* ————— *Tranio*.

ARMIPOTENT. Powerful in arms, mighty in war. Lat. *armipotens*.

Fairfax. Godfrey of Boulogne, B. iii. St. 70.
 ——— “ If our God, the Lord *armipotent*,
 “ Those armed angels in our aid down send,
 “ That were at Dathan to his prophet sent,
 “ Thou wilt come down with them, and well defend
 “ Our host.” ———

This is your devoted friend, Sir, the manifest linguist, and the *armipotent* foldier —

All's well that ends well, Act iv. Sc. 5. 2 *Lord*.

ASSINECO OR ASSINEGO. An Afs-driver, or Afs-keeper; thence, a stupid fellow, a blockhead, Ital. *asinaidò*. Span. *asnerizo*.

Beaumont and Fletcher. Scornful Lady, Act v. *Welford*.

“ If you could juggle me into my woman-hood again,
 “ and so cog me out of your company, all this world
 “ be forsworn, and I again an *Assinego*, as your sister
 “ left me.”

—— thou hast no more brain than I have in my elbows;
 an *Assineco* may tutor thee.

Troilus and Cressida, Act ii. Sc. 1. *Thersites*.

ASPERSION.

ASPERSION. Sprinkling. Lat. *aspersio*.

Bacon. Holy War.

"It exhibits a mixture of new conceits and old;
"whereas the instauration gives the new unmix'd;
"otherwise than with some little *aspersio* of the old,
"for taste's sake."

If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet *aspersions* shall the heav'ns let fall
To make this contract grow.—

Tempest, Act. iv. Sc. i. *Prospero*.

To ATONE. To be in concord, to agree, to
accord, to make to agree, to come to a reconcili-
ation, to reconcile, to make or be at one.

Spenser. Fairie Queene, B. ii. C. i. St. 29.

"So been they both *atone*, and doen uprear
"Their bevers bright, each other for to greet;
"Goodly comportance each to other bear,
"And entertain themselves with court'ies meet."

— I would do much

T' *atone* them, for the love I bear to Cassio.

Othello, Act iv. Sc. 6. *Desdemona*.

He and Aufidius can no more *atone*
Than violentest contrariety.

Coriolanus, Act iv. Sc. 6. *Menenius*.

Then is there mirth in heaven,
When earthly things made even
Atone together.

As you like it, Act v. Sc. 7. *Hymen*.

If it might please you to enforce no further
 The griefs between you : to forget them quite
 Were to remember that the present need
 Speaks to *atone* you——

Antony and Cleopatra, Act ii. Sc. 2. *Mecænas*.
 I was glad I did *atone* my countryman and you.

Cymbeline, Act i. Sc. 6. *Frenchman*.
 Since we cannot *atone* you, you shall see
 Justice decide the victor's chivalry.

King Richard II. Act i. Sc. 2. *K. Rich.*

AUBURN. Pale brown, tan colour.

Beaumont and Fletcher. Two noble Kinsmen, Act iv.
 Sc. 2. *Messenger*.

——— "he's white hair'd,
 "Not wanton white, but such a manly colour
 "Next to an *auburn*"——

Her hair is *auburn*, mine a perfect yellow.

Two Gentlemen of Verona, Act iv. Sc. 8. *Julia*.
 We have been call'd so of many ; not that our heads
 are some brown, some black, some *auburn*, some bald ;
 but that our wits are so diversly colour'd.

Coriolanus, Act ii. Sc. 7. 3 *Citizen*.

AVAIL. n. f. Profit, advantage, benefit.

Spenser. Mother Hubbard's Tale.
 "For all that else did come were sure to fail,
 "Yet would he further none, but for *avail*."

—— I charge thee,
 As heaven shall work in me for thine *avail*,
 To tell me truly.——

All's well that ends well, Act i. Sc. 7. *Countess*.
 You

— You know your places well,
When better fall, for your *avails* they fell.

All's well that ends well, A& iii. Sc. 1. *Duke.*

AWARE. Cautious, vigilant, attentive.

Sidney. Arcadia.

“ Ere I was *aware*, I had left myself nothing but
“ the name of a king.”

— He was *'ware* of me
And stole into the covert of the wood.

Romeo and Juliet, A& i. Sc. 2. *Benvolio.*

AYE, or AY. Always, ever.

Sidney. Astrophel and Stella. St. 24.

— “ that rich fool, who by blind fortune's lot
“ The richest gem of love and life enjoys,
“ And can with foul abuse such beauties blot;
“ Let him, depriv'd of sweet but unfelt joys,
“ (Exil'd for *aye* from those high treasures which
“ He knows not) grow in folly only rich.”

— Your doing thus
To the perpetual wink for *ay* might put
This antient morsel, this Sir Prudence, who
Should not upbraid our course. —

Tempest, A& ii. Sc. 1. *Antonio.*

— I am come
To bid my King and master *aye* good night.

King Lear, A& v. Sc. 9. *Kent.*

For *aye* to be in shady cloister mew'd.

Midsummer night's dream, A& i. Sc. 1. *Theseus.*

Or on Diana's altar to protest,
For *aye*, austerity and single life.

———— Ibid.
They

They wilfully exile themselves from light ;
And must for *aye* consort with black-brow'd night.

Midsummer night's dream, Act iii. Sc. 8. *Puck*.
O, that I thought it could be in a woman

* * * *

To feed for *ay* her lamp and flames of love.

Troilus and Cressida, Act iii. Sc. 5. *Troilus*.

To thee be worship, and thy saints for *aye*
Be crown'd with plagues that thee alone obey !

Timon; Act v. Sc. 2. *Timon*.

THE END.



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